

MUSIC & DRAMA

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MUSICAL AMERICA



LAWRENCE TIBBETT

JULY, 1942

A Distinguished List for Season 1942-1943



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Sopranos

MARCELLE DENYA
ELSIE HOUSTON
VIRGINIA JOHNSON

Contralto

JOAN PEEBLES

Tenor

WILLIAM HAIN

Baritone

MAC MORGAN

Violinists

ORREA PERNEL
BENNO RABINOF

Cellist

FELIX SALMOND

Pianists

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MUSICAL AMERICA

MUSIC MEETS CHALLENGE OF WAR



At the Stadium: Rodzinski Begins New York's Summer Concerts

Zev Pressman

Concert Courses Go On

* * *

Meeting Local Problems

* * *

Managers Show Faith

By RONALD F. EYER

FIRM determination that music **MUST** go on and abundant evidence that it **IS** going on during the nation's world-wide struggle against savagery and oppression are more fully disclosed as **MUSICAL AMERICA**'s survey of conditions in the musical field extends to the outlook and activities of local concert managers in music centers throughout the country.

Bearing out the conviction of national concert managers, set forth in the first of this series in the June issue of **MUSICAL AMERICA**, that music is vital to civilian morale, and thus to the war effort, and that no serious curtailment of musical activity should be contemplated, local impresarios indicate that they are proceeding confidently—though realistically—with plans for the coming season.

Most of them report little change in the business prospect from last year. Some note definite, even considerable, increases. A few, in communities where unusual conditions exist, foresee a certain diminution of activity. All are alive to the ever-increasing need of both the military and the civilian population for the diversion, the solace and the inspiration which music uniquely supplies in wartime, and they are united in the resolve to carry on and to meet squarely such obstacles as the continuance of the war may bring forth.

Increased Attendance Forecast

Boston, Cincinnati, Buffalo and Portland, Ore., are among the cities in which increased concert attendance is anticipated or actually has been achieved. Advance subscriptions for the Boston Celebrity Series, according to Aaron Richmond, Boston manager, were about 30 per cent in excess of last year, as of June 1. Says Mr. Richmond:

"I must have approximately 1,600 subscriptions in this office to date. My conviction is that the box office sales for the individual events next Fall and Winter will substantially eclipse sales of other years. In such an unsettled period, the masses of people are not inclined to tie themselves up for a whole season. The intensity of my Fall subscription drive will depend entirely on general conditions. If there is not a great improvement, my plans call for emphasis on the promotion of single events."

J. H. Thuman, who presents both musical and theatrical attractions in Cincinnati, believes that the prospect for the coming season is even better than last year, judging from advance subscriptions. This may be due, he observes, "to the fact that the series this year is

(Continued on page 4)



At the Dell: Crowd at Opening of Philadelphia Series

New York Herald-Tribune

Metropolitan Opera Cuts Prices

The Metropolitan Opera Association, through its general manager, Edward Johnson, recently announced the date of its opening for the coming season, also other important details concerning the engagement. The season will begin on Nov. 3 and will continue for sixteen weeks. Contracts also hold options for a Spring tour.

An important item in the announcement is the reduction in prices. These will range from \$1 to \$5, exclusive of tax, for the regular subscription performances; and for the Saturday evening performances, from \$1 to \$3.50.

Mr. Johnson in making public plans for the eighth season under his general management, said: "The new scale is made possible through the sympathetic cooperation of the administrative staff and the various unions active at the Metropolitan. . . . These adjustments will be reflected in the price reduction and will be

of immediate benefit to the opera-going public."

The box-office, which will remain open all Summer for the benefit of those who wish to subscribe, reports an unusual demand over 200 calls in person and over the telephone were received during the first few hours that the box-office was opened. These were from former subscribers who wished to change the locality of their seats, as well as new subscribers. The subscriber next season will pay \$5.50 instead of \$7.15 for a single orchestra seat if he is a subscriber, and \$6.05 instead of \$7.70 if he is a buyer for single performance.

The season will close on March 14, 1943. A rumor that the company would, on finishing its customary spring tour in the United States, continue through Mexico, Central and South America until the opening of the 1943-1944 season in New York, was denied by the management.

Music Maintains Morale! Music Must Go On!

Local Managers Meet Wartime Challenge

(Continued from page 3)

regarded as a little more attractive than last year." In addition to his concerts in Cincinnati, Mr. Thuman is resuming his series in Louisville which he abandoned some years ago. Comparing his two fields of activity, Mr. Thuman says:

"If you think the future of music is somewhat difficult to discern, then turn to the theatre and learn what it really means to prognosticate. When I get a headache trying to figure out my theatrical ventures, I turn to my musical troubles and quickly improve."

"I don't think things are going to be so bad for us next season. I'd rather run music in Cincinnati and Louisville than in Warsaw and Prague. That's my philosophy."

While noting that her season ticket sales are off about ten per cent at this time, Zora B. Berry, Buffalo manager, is confident that sales will eventually equal if not surpass last year:

"I think as the time for the season's opening approaches, more people will know just what they can do and will have

couraging at this time to be near that mark."

Cecilia Schultz, who sponsors musical attractions in Seattle, finds that her community is adjusting itself rapidly to the changed war conditions:

"Since the war has spread to the North Pacific, advance buying on current attractions has dropped to almost nil. On account of possible air raids or blackouts,

'As the season's opening approaches more people will have their problems licked.'

—ZORA B. BERRY
Buffalo, N. Y.



over eighty per cent of the business comes in during four days preceding a performance.

"On account of the increased population and the greater demand for entertainment, the attendance has increased. For instance, in June, I presented Katherine Dunham and her dance group in six performances, playing to excellent houses. This would not have been possible even a year ago."

"The advance reservation on my Greater Artist Series for next season is very good—equal to past seasons. The risk of playing single attractions under present

season tickets to the three courses to date has been very encouraging. Some business is lost, but I am confident each course will be a financial success."

While she is fully aware of the difficulties involved, Emma Feldman, Philadelphia impresario, sees the necessity of proceeding courageously against odds. Says Miss Feldman:

"When I signed artists during the Winter, or even early in the Spring, I was called a hopeless optimist, but I went on nevertheless, because music cannot and will not die out, even for the duration. Mr. Judson is right; this country fought for culture, and is still fighting for it; and after we win the war, there will be even more culture. However, at the present time and for the duration, we must be prepared to face hardships. Our subscriptions are not up to last season. Thus far what cancellations we have had have been for war reasons."

The single hurdle which seems most formidable to the local managers at this time is that of transportation. On this Point Mr.

"My sale for next season is almost up to my complete season sale last year. . . ."

—MRS. EMIL BRUDNO
Cleveland, O.



"Approximately 1,600 subscriptions in this office to date. . . ."

—AARON RICHMOND
Boston, Mass.



their problems licked. And what is of even greater importance as far as attendance is concerned, if the series sale is not as great, we would have a greater number of seats for the single sale so that box office receipts will be larger than in the past. The additional thousands, new to our community, in search of entertainment seem to make this inevitable."

Must Meet Transportation Issue

The musical situation in Portland, Ore., has been and will continue to be affected by the day-to-day developments of the war, according to Frank E. Andrews, president of the Ellison-White Bureau. While the season sale for the Greater Artists Series in Portland is still a considerable distance from its goal, says Mr. Andrews, it is very much ahead of last year. He continues:

"Box office for all kinds of attractions, including musical attractions, has been very spotted for the past six months. The purchasing of tickets has been very largely confined to a few days before the concerts and the usual heavy advance sales have not been had, evidencing the hesitation on the part of the public as to whether they will attend."

Among those who discern little difference in the present situation from that of last year is Mrs. Emil Brudno of Cleveland:

"I am pleased to report that my sale for next season is almost up to my complete season sale last year. . . . It is very en-



"Our sale is very much ahead of last year. . . ."

—FRANK E. ANDREWS
Portland, Ore.

conditions is a decided gamble, but I am enough of a gambler to buy more musical and dance attractions for the coming season than I have at any time in my career."

Business prospects in Denver are about as usual, says Arthur M. Oberfelder of the Oberfelder-Slack Management:

"Our advance reservations are very good and I do not have any fears. What happens in the Fall, no one knows. In our particular case, I have gone ahead with the idea that during these hectic days people need our sort of entertainment, and I am going to work harder than ever with this in mind; in other words, when one is confronted with this situation, he must put his shoulder to the wheel with greater effort."

Public response to the projected star series by the Philharmonic Society of New Orleans has been most gratifying to Corinne Mayer, president of the society. Pointing out that the entire organization feels the need more than ever in these troublous times of the influence of great music, Miss Mayer asserts that "the Philharmonic Society expects again to open its season to a capacity audience of 3,000."

Predicts Greatest Season

Marvin McDonald, who manages concerts in Atlanta, Birmingham and Savannah, Ga., asserts:

"Atlanta will most likely enjoy the greatest season of music in its history during the coming year. The advance sale of

Andrews observes:

"We are particularly unfortunate in the tire situation. In this area (Portland, Ore.) there has been great dependence upon automobile transportation as we do not have elevated, subway or massed surface transportation such as the East enjoys, and the people of this city have depended largely upon the use of automobiles. This will affect box office not only from the standpoint of city patrons but makes it almost impossible for those in the surrounding country to come to the main centers. This is manifested in our



"On account of increased population and greater demand for entertainment, attendance has increased. . . ."

—CECILIA SCHULTZ
Seattle, Wash.

season ticket sale which this year is largely confined to residents of the city, and considerable loss has been had by the condition which causes the outlying districts to feel that there is a question as to whether they will be able to provide themselves with transportation to concerts in the large cities."

Gasoline and tire rationing are also significant in the concert picture as Mr. McDonald sees it:

"This problem will make it difficult for many people that haven't access to street cars, bus lines, etc., to attend musical events. This situation places on the local managers the responsibility of thoroughly promoting their presentations throughout the territory that is accessible to the auditorium in which the program is to be

"I'd rather run music in Cincinnati and Louisville than in Warsaw and Prague. . . ."

—J. H. THUMAN
Cincinnati, O.



Confidence, Tempered by Realism, Is Keynote

given. In view of these facts, I plan to present in Atlanta, Birmingham and Savannah, the three cities in which I manage

"During these hectic days people need our sort of entertainment, and I am going to work harder than ever with this in mind..."

—ARTHUR M. OBERFELDER
Denver, Colo.



the concerts, attractions that can be supported within close proximity of these cities."

Miss Berry is satisfied that such reduction in business as she has noted to date is traceable directly to the matter of transportation:

"Series sales in our office are off about ten per cent. Investigation and inquiry convince me that this is entirely due to transportation problems both in the immediate locality, by which I mean Buffalo, and the outlying communities. The government's restrictions on bus transportation makes it impossible for the suburban schools and colleges to charter buses."

While May Beegle, who presents concerts in Pittsburgh, Pa., believe that her confidence in the future of the business is amply expressed in the large number of events she is sponsoring next season, she is aware that the problem of transportation is one which wants some attention:

"The most serious condition to cause concern is the lack of transportation facilities. If some organized effort could be made to assure transportation, I am sure every manager throughout the country would be grateful."

Blackouts To Be Considered

Blackout possibilities in coastal cities like Philadelphia are seen by Miss Feldman as a

"We expect again to open the season to a capacity audience of 3,000..."

—CORINNE MAYER
New Orleans, La.



further contingency which managers must be prepared to cope with:

"What will hinder us for the duration will be the inability to use automobiles, the curtailment of all buses and trains, and blackouts, whether tests or real. Those are serious handicaps which we must face. Music will go on and must go on, but all managers, local and others, must be prepared to meet those hardships and go on nevertheless. Perhaps we will have to



"Atlanta will most likely enjoy the greatest season of music in its history..."

—MARVIN McDONALD
Atlanta, Ga.

give concerts in the afternoons. Who can tell? It is all in the laps of the gods. I stand ready to go on, meet the situations, and attempt to cross the bridge when I get to it."

There is nowhere any evidence that local managers intend to take the adversities of the moment "lying down." Like the courageous in every other line of human endeavor, they are cognizant of the necessity of going forward in the face of hardships and injecting more effort, more ingenuity and more thoughtful planning into the conduct of their busi-

"All managers must be prepared to meet hardships and go on nevertheless..."

—EMMA FELDMAN
Philadelphia, Pa.



ness. Mr. McDonald is of the opinion that a powerful generative force lies in the bookings themselves:

"My judgment is that it is imperative for every manager to make his course as strong as possible—irresistibly strong. Consequently, I am giving eight attractions instead of seven on the Atlanta series next season at no increase in the cost of season tickets to my subscribers. I believe this plan is preferable to reducing the number of attractions and also the price of season tickets. I am keenly anticipating the thrill of promoting so many fine musical programs throughout the coming season."

Mr. Oberfelder sees the necessity for more

Cleveland Concerts Plan Tenth Anniversary Year

CLEVELAND, July 6.—The Cleveland Civic Concert Association, Mrs. Emil Brudno, manager, for its tenth anniversary season of 1942-43, will present a performance of 'Traviata' by the National Grand Opera Company on Oct. 23, Artur Rubinstein on Nov. 13, Jascha Heifetz on Nov. 27, the Boston Symphony under Serge Koussevitzky on Dec. 11, Vladimir Horowitz on Jan. 15, Serge Jaroff's Don Cossacks on Jan. 22 and Paul Robeson on Feb. 12.

Ellison-White Plan Seven Events

PORTLAND, ORE., July 10.—The Greater Artists Series, presented here by the Ellison-White Bureau, will offer next season performances by Risé Stevens, Marian Anderson, Nelson Eddy, Richard Crooks, Jascha Heifetz, Vladimir Horowitz and the Ballet Theatre.

Thuman Announces Artist Series

CINCINNATI, O., July 10.—J. H. Thuman will offer five stellar events in his Artist Series as well as several separate concerts in Taft Auditorium next season. The Artist Series will include a performance of 'La Bohème' with a Metropolitan cast, and recital appearances by John Charles Thomas, Vladimir Horowitz, Dorothy Maynor and Jascha Heifetz. Separate concerts will be given by Fritz Kreisler, Carmen Amaya, the Ballet Russe and others.

New Feldman Series Listed

PHILADELPHIA, July 1.—Announcing her ninth annual All Star Concert Series, Emma Feldman, Philadelphia manager, lists five events for 1942-1943. All will take place at the Academy of Music. Booked are Rachmaninoff, the Ballet Theatre, Marian Anderson, Heifetz, and the New York Philharmonic-Symphony. W. E. S.

"My confidence in the future is expressed in the number of events I am sponsoring..."

—MAY BEEGLE
Pittsburgh, Pa.



work and greater expenditure of effort:

"I have come to the conclusion that it is going to take much more work and effort than ever. I feel in these troublesome times that there is a real necessity for cultural events and, of course, there is nothing more outstanding than those offered by us or by other managers in the musical field."

"I do not know what the effect of heavy taxes is going to be on the public, and the war talk and effort, to my mind, put people in a pessimistic mood. However that may be, all this can be more or less counteracted by extreme effort on the part of the local managers."

Mr. Andrews views the situation in similar terms:

"It seems to us that local managers and impresarios throughout the country should feel that they have a greater service than ever to perform by reason of this (war) condition, and greater effort should be put forth not only in the presentation of musical and other attractions, but to give more emphasis to effective publicity and direct mail advertising which is a big feature in this district. We have provided a quantity of stickers to carry out the suggestion of 'Music More Than Ever Now.'"

Musical activity shows no sign of weakness in Kansas City, Mo., according to W. A. Fritschy, of Fritschy Concert Direction. Says he:

"This morning I put the finishing touches on the job of assigning season lo-

"To date my sale is on a par with last year..."

—W. A. FRITSCHY
Kansas City, Mo.



cations, etc., to all subscribers in for next season. My check shows that all but six of my old 'subs' are in—by old 'subs' I mean the loyal friends who represent the sale of about 900 season tickets each year for the past thirty years—a record for which I feel grateful. To date my sale is on a par with last year."

May Beegle Marks 20th Anniversary

PITTSBURGH, PA., July 10.—May Beegle will celebrate the twentieth anniversary of her series known as "May Beegle Concerts" during the 1942-43 season, which will bring 'La Bohème', with a Metropolitan cast, for the opening attraction. Other events will include Rachmaninoff, the Monte Carlo Ballet, the Trapp Family Singers, the Don Cossacks, Carmen Amaya, and Lawrence Tibbett. An extra concert not included in the series will be given by Jeanette MacDonald. Miss Beegle also presents a series of visiting orchestras including the Philadelphia Orchestra, the Boston Symphony and the Cleveland Orchestra.

POTOMAC WATERGATE CONCERTS LAUNCHED

Flag Day Pageant Dedicated to United Nations Marks Opening — Kindler Conducts — Mrs. Roosevelt and Diplomats Attend

By AUDREY WALZ

WASHINGTON, July 5.

AFTER moving its enlarged Summer season ahead to avoid Washington's traditionally rainy August, the National Symphony encountered a perversely rainy June which postponed two of its first ten concerts. A third concert had to be moved ahead one night because of an announced blackout, but that was accepted as one of the hazards of war.

Fortunately, the enormously successful opening concert was spared either difficulty. On Sunday, June 14, the first of the Watergate events was played before a distinguished audience which included Mrs. Franklin Roosevelt and diplomats of the anti-Axis nations. The program was dedicated to those same United Nations and opened with a pageant presented in cooperation with the Office of Civilian Defense and the Office of Facts and Figures. This Flag Day tribute embraced the flags of all the nations fighting for democracy. It was written by Maxwell Anderson, and staged by Melvyn Douglas with Richard Hale and Andre Baruch as narrators and twenty-seven service men as performers.

A Tribute to United Nations

For the program following this colorful event, Hans Kindler had selected music by composers of many of the United Nations with MacDowell representing the United States; Elgar, England; Tchaikovsky and Rimsky-Korsakoff, Russia; Ernesto Lecuona, Cuba in particular and our Latin-American allies in general; and Smetana, Czechoslovakia and the other conquered but not submissive countries.

The second Watergate concert scheduled as the first of the Wednesday series but moved ahead to Tuesday because of that blackout, Guy Fraser Harrison mounted the podium. His soloist for the evening was Margaret Speaks, soprano, popular radio artist. On Friday, he shared honors with

Maria Gambarelli, prima ballerina of the Metropolitan, in a delicate Summer program. For this, Miss Gambarelli's amusing 'Gay Nineties' to the music of Victor Herbert made a happy climax.

On Sunday evening, Mr. Harrison had a charming prodigy on his program; the twelve-year-old violinist, Patricia Travers. At the Watergate, young Miss Travers played the Tchaikovsky violin Concerto with surprising maturity and fire. For his part, Mr. Harrison conducted the Hanson 'Romantic' Symphony, his own transcription of Reger's Introduction and Passacaglia, Debussy's 'Clouds' and 'Festivals'—which catch the mood of a moonlit Watergate concert exactly—and two Liszt compositions.

The second concert in the Wednesday series and Mr. Harrison's fourth and final appearance as guest conductor brought not only Josephine Antoine, soprano, as soloist but also a community sing. Through the cooperation of the American Guild of Organists and the Choirmasters' Club, 1,000 vested choristers were present to sing three famous hymns: 'The Church's One Foundation', 'A Mighty Fortress is Our God', and 'Holy, Holy, Holy'. With these trained voices to give guidance and encouragement, the rest of the audience joined in vigorously.

The Watergate's next guest conductor, Sir Ernest MacMillan of the Toronto Orchestra, was the principal victim of the adverse weather. His first concert had to be postponed on account of rain, and while it was actually played on Saturday, June 27, the sky was overcast and for at least part of the program, a fine mist fell but failed to disperse an enthusiastic if small audience. Sir Ernest brought with him a young Canadian girl, Lubka Kolessa, pianist, who played Liszt's E Flat Minor Concerto and Weber's Concert Piece in F Minor,

a large assignment which she handled creditably. There was irony in MacMillan's programming for that occasion Harty's suite arranged from Handel's 'Water Music'.

Under a happier sky, Sir Ernest conducted the Sunday evening concert



Mrs. Franklin D. Roosevelt at the Opening of the Watergate Concerts. With Her Are Mary Howe and Mrs. Archibald MacLeish

with Benno Rabinof and Orrea Pernel on hand to play the Bach Concerto for two violins. Besides the Overture to 'The Barber of Seville' and Mendelssohn's 'Italian Symphony', the Canadian conductor presented two novelties—'Symphonic Miniature' by the American composer, George Frederick McKay, and an arrangement of Debussy's 'Petite Suite' originally for piano four hands.

Many Novelties Performed

On Wednesday, MacMillan was rained out again. His final appearance came then the next evening when he once more included welcome novelties on his program: 'Cotillon Suite' by the Australian, Arthur Benjamin; 'Solemn March' by the Englishman, Healey Willan; and his own sketches for string orchestra, 'Notre Seigneur en Pauvre' and 'Saint Malo'. The soloist for this concert was Jessica Dragonette who has an

O'Connell Leads Symphony in Premiere of MacDonald's 'Bataan' in Tribute to MacArthur — Noted Soloists and Conductors Heard

enthusiastic Capital following. Miss Dragonette sang two groups of songs, one devoted to the music of the Americas, the other by traditional composers. As always, she was extremely easy on the eyes of her Watergate audience.

For its Independence Day-evening program on Friday, July 3, the National Symphony had the excitement of presenting a world premiere which was broadcast across the world to General Douglas MacArthur and his men in Australia. The work was Harl MacDonald's latest composition, 'Bataan', a stirring tribute to the gallant stand made on that fateful peninsula, and the composer was himself present to conduct. The premiere was played toward the end of a program conducted by Charles O'Connell who had been announced as conducting an all-American concert of music by Foster and Herbert. The MacDonald came as a thrilling surprise to most of the audience. Another work appropriately inserted in a program pointed to distant Australia was the 'Overture to an Italian Comedy' by the Australian Arthur Benjamin whose 'Cotillon Suite' had been heard earlier in the week. For the Herbert songs, Mary Lida Bowen, soprano, and Elwood Harty, tenor, were the soloists.

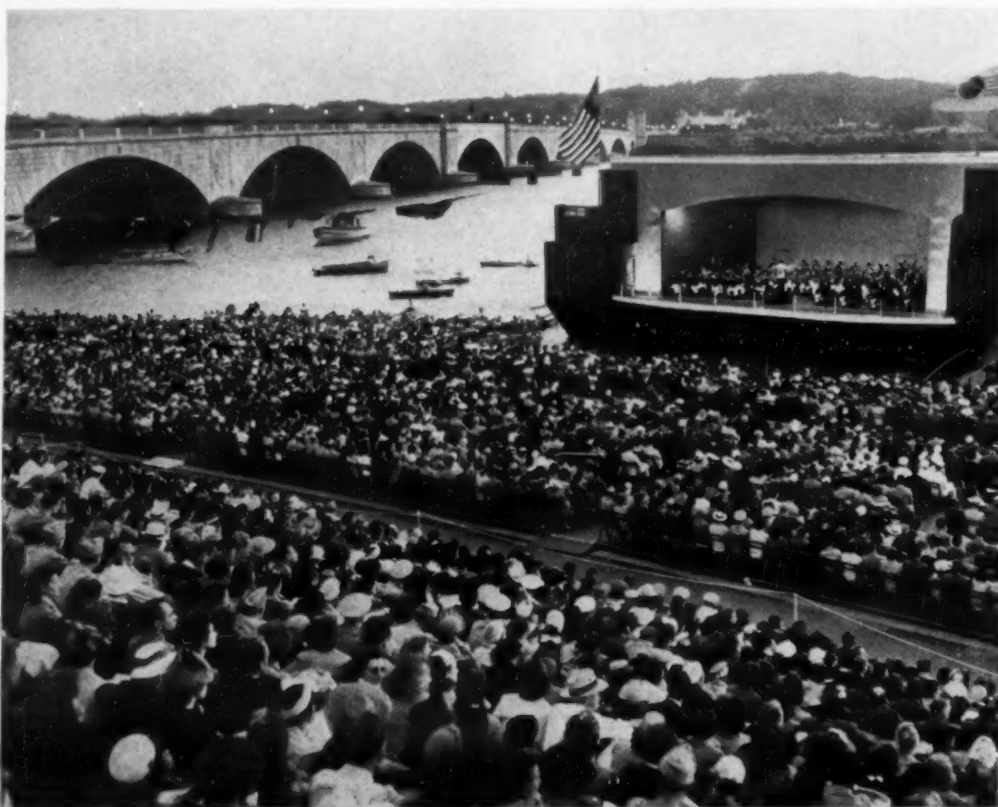
On Sunday evening, Mr. O'Connell conducted a predominantly Russian program featuring another premiere—the first performance anywhere of Shostakovich's new 'Song of the United Nations' sung by Igor Gorin. Mr. Gorin had other Russian songs to sing, one of them in English. This was 'The Streltzi are Sleeping' from Mussorgsky's 'Kovantschina' which is highly uncomplimentary to the Germans. The major orchestral work was Tchaikovsky's Fifth Symphony.

Krueger Gets Music Award

KANSAS CITY, Mo., July 10.—Karl Krueger, conductor of the Kansas City Philharmonic, was recently honored by the University of Kansas celebration of the seventy-fifth anniversary of the founding of the University, with the award for distinguished service in the field of music. Similar award was bestowed on Roy Roberts, editor-in-chief of the Kansas City Star; William Allen White, editor of the Emporia Gazette; Raymond Clapper, columnist; Ernest Lindley, editor of News Week; Ben Hibbs, editor of the Saturday Evening Post, all alumni of the University. B. L.

Dorothy Maynor Marries

PRINCETON, N. J., June 30.—Dorothy Maynor, Negro soprano, and the Rev. Shelby Rooks, head of the divinity school of Lincoln University, Oxford, Pa., were married in the chapel of the Westminster Choir School of which Miss Maynor is a graduate, on the morning of June 28. The ceremony was performed by the Rev. Laurence Fenninger, assistant dean of the chapel of Princeton University. Mr. Rooks, before joining the faculty of Lincoln University, was pastor of the Nazarene Congregational Church of Brooklyn, N. Y.



Glimpse of the Opening of the "Sunset Symphonies" in the National Capital on June 14. Hans Kindler Conducts the National Symphony Before an Audience Estimated at 10,000

Stadium Begins Silver Jubilee Season

Rodzinski Conducts at Opening, with Rubinstein as Soloist—Hofmann Heard, with Reiner Leading—Spalding, Piatigorsky, List, Abram, McClosky and Eleanor Fine Appear with Philharmonic-Symphony—Smallens Returns—Two Series Given by Ballet Russe

DELAYED twenty-four hours by rain on the opening night, the Silver Jubilee Season of New York's Stadium Concerts began on the evening of Thursday, June 18, and are scheduled to continue for eight weeks, closing on Aug. 11. Artur Rodzinski, who conducted the first four concerts—losing an additional one because of the opening night's downpour—was succeeded in the symphonic series by Alexander Smallens and Fritz Reiner, with Dean Dixon, Werner Josten and Howard Barlow to appear later. Two three-day periods were given over to dance programs by the Ballet Russe with Franz Allers conducting. The orchestra as in past years was the New York Philharmonic-Symphony.

To meet defense requirements in this year of war, the Lewisohn Stadium's lighting was dimmed and attention called in the printed programs and by painted arrows and other signs to emergency provisions. Blue lights replaced the former brighter illumination in the stands. As a further concession to dim-out regulations, the experiment was tried of beginning the concerts at 8 o'clock, which meant that nearly half of each program was presented in daylight. But as this seemed to cut down the attendance the hour was changed back to 8:30, save for broadcast programs on Friday nights. Though there were several large audiences of around 10,000, there had been none of the Stadium's "record" attendances up to July 5.

The largest audiences have been drawn by the ballet and concert programs presenting noted soloists. Artur Rubinstein, Albert Spalding and Josef Hofmann were applauded by audiences reaching five figures. Other soloists in the first three weeks of the eight-weeks season have included Gregor Piatigorsky, 'cellist; Eugene List, Jacques Abram and Eleanor Fine, pianists; and Blair McClosky, baritone. Almost no unfamiliar new music has been performed, though there have been several first performances in the Stadium of music that had al-

ready been heard in the city's concert halls.

Mr. Rodzinski and Mr. Rubinstein shared the honors of the delayed opening program. The pianist gave a warmly eloquent performance of Rachmaninoff's



Artur Rodzinski

Concerto No. 2; and Mr. Rodzinski, besides ably supporting the soloist, conducted admirably Weber's 'Freischütz' Overture and Brahms's Symphony No. 1. The applause gave clear indication that the season had been well begun and the soloist was called upon for a series of extras for the piano alone.

List Promoted at Concert

Mr. List was soloist in an all-Soviet program on the next evening, playing the Shostakovich Concerto, which he was the first to perform in New York several seasons back. Aside from the spirit and technical skill of his playing, his appearance in uniform as an army private gave something of drama to the event. This was heightened when his commanding officer, Captain Samuel Russell, appeared beside him and notified him that he had been promoted to corporal because he was "a good soldier." Mr. List included three Shostakovich Preludes among his extras. The Concerto was new to the Stadium concerts, and so was the Shostakovich Symphony No. 5, brilliantly played by the orchestra under Mr. Rodzinski's leadership. The other Soviet work heard was Gliere's flashy 'Marche Heroique'.

Mr. Spalding was soloist of an

all-Tchaikovsky program on June 20, playing that composer's violin concerto ably and warmly, with Mr. Reiner conducting for the third time. The 'Romeo and Juliet' Fantasy-Overture and the Fourth Symphony were the other works presented. Mr. Rodzinski's fourth appearance, the Ravel 'Daphnis et Chloe' Suite No. 2 was stirring, played, in company with Weber's 'Oberon' Overture and Beethoven's Symphony No. 5. Mr. Rodzinski introduced Kern's 'Showboat Scenario' to Stadium listeners on June 21.

Smallens Takes Baton

Mr. Smallens took over the leadership of the orchestra on the evening of June 26, after the first ballet series, having obtained a temporary leave of absence from his post as conductor of the current revival of Gershwin's 'Porgy and Bess'. Two American composers, Paul Creston and William Schuman, were in the audience to hear first Stadium performances of new works (Creston's 'Pastorale and Tarantella' and Schuman's 'Newsreel', along with Aaron Copland's 'Outdoor Overture'), but rain intervened and the concert was called off without these works being presented. Before the rain, Mr. Smallens had put to his credit praiseworthy performances of the suite arranged by Beecham from



Alexander Smallens

Handel's early opera, 'Il Pastor Fido', and Mozart's 'Haffner' Symphony.

Two soloists appeared under the Smallens baton on June 27, Mr. McClosky singing Mahler's 'Kindertotenlieder' and Miss Fine (now in her middle teens) playing the Schumann Concerto with the orchestra. Both were very well received. The baritone was sympathetic and the young pianist had the requisite skill and interpretative capacity. The program also included the rarely played Mozart Symphony in C (Köchel 200) and the Strauss 'Don Juan'. On June 28, Mr. Smallens presented a quasi-novelty in the Overture to Chabrier's 'Gwendoline', along with the Franck Symphony and music by Bizet and



Larry Gordon

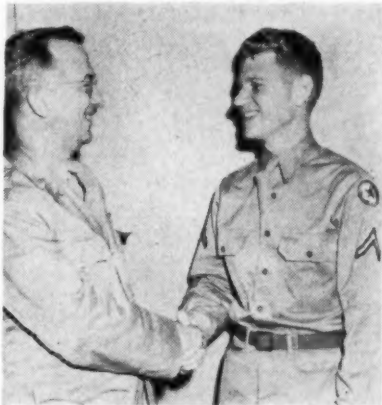
Gregor Piatigorsky with Fritz Reiner. They Appeared Together as 'Cello Soloist and Conductor, Respectively.

Berlioz, all ably performed.

Mr. Hofmann was soloist at the concert which brought Mr. Reiner back to the Stadium as conductor on June 29. The program was an all-Beethoven one and the concerto—announced as "by request"—was the inevitable 'Emperor', which Mr. Hofmann invariably plays superbly, as he did on this occasion with the stirring co-operation of Mr. Reiner and the orchestra. Continuing in the moods of Beethoven, the soloist began his series of extras with the 'Fury over a lost penny' Rondo. On the peaks of his art, he greatly delighted one of the largest of the season's audiences. Mr. Reiner led the ensemble in finely pointed performances of the 'Egmont' Overture and the 'Eroica'.

Shostakovich was again drawn upon at the second of Mr. Reiner's concerts, the Soviet composer's Symphony No. 1 occupying the central place on the program, which also included Mussorgsky's 'Night on Bald Mountain' and excerpts from Wagner's 'Lohengrin', 'Parsifal' and 'Meistersinger'. The performances were among the best of the concerts, so far. Rain on July 1 and 2 cut Mr. Reiner's five scheduled appearances to three actually made. Mr. Piatigorsky was soloist at the conductor's parting concert on July 3, and this resulted in exceptional performances of Strauss's 'Don Quixote' and the Dvorak 'cello concerto. In the Strauss work Joseph Vieland cared for the viola voice of Sancho Panza.

The Fourth of July week-end brought Mr. Smallens back to the platform. Save for Dvorak's appropriate 'New World' Symphony, the program on Saturday evening, July 4, was by American composers. Mr. Abram, about to enter the Army, gave an able and interesting performance of MacDowell's Concerto No. 2, which, curiously enough, had not been played before at the Stadium; and there were lively presentations by the orchestra of Hadley's 'In Bohemia' Overture and Copland's 'Billy the Kid' Suite. The program on Sunday, (Continued on page 12)



Larry Gordon
During a Concert Captain Russell Congratulates Eugene List Upon His Appointment to the Rank of Corporal



Artur Rubinstein



Blair McClosky



Jacques Abram



Eleanor Fine



Josef Hofmann



Albert Spalding

ROBIN HOOD DELL CONCERTS INAUGURATED

Ormandy Conducts Opening Concert with Tibbett as Soloist — McArthur and Swarthout Share First of Popular Programs

By WILLIAM E. SMITH

PHILADELPHIA, July 6.

AFTER postponements dictated by unfavorable weather and test blackouts, Philadelphia's 1942 Robin Hood Dell series was inaugurated on June 24, more than 7,000 visiting the picturesque auditorium in Fairmount Park for a concert with Eugene Ormandy, conductor of the Philadelphia Orchestra and honorary Dell Musical Director, as conductor and Lawrence Tibbett as soloist. Both were accorded a hearty welcome by the large audience with the orchestra also included in the applause.

The popular Metropolitan Opera baritone sang two Verdi arias, the 'Credo' from 'Otello' and 'Eri tu' from 'Un Ballo in Maschera', which served to show his command of the dramatic style. Also listed were Tchaikovsky's 'None but the Lonely Heart' and Mussorgsky's 'Song of the Flea', supplemented by several encores.

Beethoven's C Minor Symphony took precedence as the principal instrumental offering and other works were the Overture to Wagner's 'Die Meistersinger' and Strauss' 'Death and Transfiguration', the performances finding favor.

"Pops" Series Begins

On July 25 several thousands were present for the first in a group of "Pop Concerts", the program devoted to composers noted in the fields of musical comedy, operetta, and the movies. Edwin McArthur occupied the podium and Gladys Swarthout was starred as soloist, the personable mezzo-soprano proving a highly successful interpreter, vocally and stylistically, of songs from Kern's 'Robert', Cole Porter's 'Jubilee', Coward's 'Bitter Sweet', Youmans' 'Through the Years', Rodger's 'A Connecticut Yankee', and a substantial round of encores. The surrounding bill offered Kern's 'Scenario on Themes from Showboat', a 'Symphonie Moderne' from Steiner's music for the motion picture, 'Four Wives', selections from Romberg's 'The New Moon' and Friml's 'Rose Marie', and other numbers.

On June 28, Eugene Goossens, conductor of the Cincinnati Symphony, took the Dell platform for the first of several concerts he is scheduled to direct. The evening furnished fine readings of Franck's D Minor Symphony, Mendelssohn's 'Hebrides' Overture, and 'The Walk to Paradise Garden' from Delius's 'A Village Romeo and Juliet'. The concert also presented the first two of the winners in the "Philadelphia Finds" Contest, Annette Elkanova, pianist, and Sol Ovcharov, violinist, both highly talented young local musicians and Curtis Institute of Music students. Exceptional technical skill and good musical appraisal were revealed by Miss Elkanova in Liszt's E Flat Concerto. Mr. Ovcharov

displayed admirable qualifications in Mozart's Concerto No. 5, in A. Nearly 9,000 traveled to the Dell on June 29 to hear and enthusiastically



Eugene Ormandy and Lawrence Tibbett (left) at Rehearsal, and (right) Edwin McArthur Conducts for Gladys Swarthout at a "Pops" Concert

greet that masterful pianist, Artur Rubinstein, as soloist in Chopin's E Minor Concerto and Tchaikovsky's B Flat Minor Concerto. In both compositions Mr. Rubinstein reaffirmed his authority and exalted status as one of the truly great keyboard artists and musical minds of our day, further demonstrating his powers in a set of solo pieces which included Chopin's 'Funeral March' (in commemoration of the first anniversary of Paderewski's death). Mr. Goossens guided the orchestra ably.

Beethoven's 'Eroica' Symphony highlighted a June 30th bill, the remainder of which afforded Tchaikovsky's 'Francesca da Rimini', Ravel's 'Pavane pour une Infante defunte', and Enesco's 'Rumanian Rhapsody' No. 1. Mr. Goossens conducted.



Zev Pressman

On July 3 another "Pop Concert" brought Andre Kostelanetz as conductor and John Charles Thomas as soloist and drew another big crowd. Mr. Thomas in genial mood scored the anticipated tributes for his aplomb, style, and fluent vocalism in excerpts from the Gilbert and Sullivan works, 'The Mikado', 'Iolanthe', and 'Pinafore', and Herbert's 'Eileen', 'The Fortune Teller', and 'Naughty Marietta'. Encores, with Gibner King at the piano, were numerous.

Mr. Kostelanetz and the orchestra acquitted themselves more-than-agreeably in support for Mr. Thomas and realized pleasurable performances of Herbert's 'American Fantasy', Strauss's 'Blue Danube' Waltz, Tchaikovsky's '1812' Overture, and Thomson's tuneful 'Mayor LaGuardia

Rubinstein Plays Two Concertos Under Goossens—John Charles Thomas Sings Under Kostelanetz—Young Contest Winners Heard

Waltzes', the last receiving its initial local presentation.

This year marks the Dell's thirteenth season with David Hocker in his second year as manager.

Marian Anderson Draws 12,000

The biggest audience thus far, close to 12,000 persons, taxed the Dell's capacities and vociferously hailed Philadelphia's own Marian Anderson on July 6, who again revealed the amplitude and smooth beauty of her vocal resources and her sensitive perception and eloquence. Three arias were vehicles for some of the most rewarding and wholly delightful singing in this reviewer's experience; 'Ombra mai fu' from Handel's 'Xerxes', 'O Don fatale' from Verdi's 'Don Carlos', and 'Pleurez mes yeux' from Massenet's 'Le Cid'. A group of Spirituals found Miss Anderson as always, the sincere and sympathetic exponent of these songs of her race.

Under Mr. Goossens's thoughtful and balanced supervision the Dell musicians fulfilled their collaborative tasks in worthy fashion. Adding to the evening's enjoyment were felicitously wrought readings of Mozart's 'Jupiter' Symphony and 'Marriage of Figaro' Overture, and Debussy's 'Afternoon of a Faun', Harold Bennett, solo flutist, at Mr. Goossens's behest, made a special bow after the last.

CINCINNATI SUMMER OPERA OPENS

Fausto Cleva Conducts Zoo Hearings of 'Gioconda' 'Traviata' and 'Bohème'

CINCINNATI, July 5.—Cincinnati is to be commended for putting forth the effort to have once again its Summer Opera Series, which opened at the Zoo on June 28, with the assistance of members of the Cincinnati Symphony. The director is Fausto Cleva.

To open the series of six weeks, the company chose Ponchielli's 'La Gioconda'. The cast included Kerstin Thorborg and Giovanni Martinelli as Laura Adorno and Enzo Grimaldo. Both of these performers attained superb moments in this work. Stella Roman, singing the title role, revealed personal charm as well as a voice well suited to the part.

Nan Merriman, a newcomer, proved to be an old hand at acting with a beautiful voice. She was one of the winners of the opera audition sponsored by the Cincinnati Summer Opera Company. She gave a very impressive performance as Gioconda's blind mother.

Angelo Pilotto as Barnaba, Virgil Lazzari as Alvise Badoero, Wilfred Engelman as Zuane and Giuseppe Cavadore as the Writer, brought to their roles full understanding and excellent voices.

The chorus was one of the best heard at these performances and the ballet, with Lillian Moore, prima ballerina and ballet mistress for the entire season and now in

her second year with the Zoo Opera company, was very good.

Sayao Appears as Violetta

June 29 brought Bidu Sayao, in Verdi's 'Traviata'. Mme. Sayao was in excellent voice vying for honors with Bruno Landi as Alfredo. In the part of the elder Germont, Francesco Valentino proved to be a fine addition to the company.

Other members of the company, each of whom was well cast, were Mildred Ippolito, (both as Flora



Fausto Cleva

and Annina) Giuseppe Cavadore, Wilfred Engelman, Lorenzo Alvary and Louis Derman. Under Mr. Cleva the orchestra was an integral but unobtrusive part of a

very fine performance.

The third opera for the week was Puccini's 'La Bohème', presented on June 30. Vivian Della Chiesa was a pleasing Mimi, and Nino Martini a sweet voiced Rodolfo.

The other Bohemians were Claudio Frigerio, Virgil Lazzari and Wilfred Engelman. Giuseppe Cavadore, always good in a humorous role, was heard both as Benoit and Alcindoro. Nancy Power as Musetta and Louis Durbin as Parpignol completed the cast.

Each of the operas was given once again during the week, continuing the custom of two performances each week of three different operatic works.

To open its second week of opera, the Zoo contingent swung into a deliciously melodious mood with Donizetti's 'The Elixir of Love', sung by a sparkling company on June 5. Youth was served in this performance, both as to voice and as to appearance; for the leads were taken by that engaging lady, Bidu Sayao, and the lively tenor, Bruno Landi. Needless to say, Miss Sayao was more than adequate vocally, being particularly effective in the coloratura passages which bejewel the score. Mr. Landi accomplished a most profitable evening. Doctor Dulcamara, a rich part, was admirably sung by Angelo Pilotto.

Supporting these competent artists were Mildred Ippolito, Francesco Valentino (again in marvelous voice), a shrewdly trained chorus and the orchestra which wrought wonders under Mr. Cleva.

VALERIA ADLER

MEPHISTO'S MUSINGS

Dear Musical America:

For conscious or unconscious humor the July palm goes to a well-known concert manager who writes that the immediate future of music-giving in this country is "in the lapse of the gods". If that is only a typo, it deserves a place of distinction beside the classic description of the battle with the hijackers in which "the police took refuge behind the barn and returned the fire".

* * *

But whatever may repose in the "lapse" of the gods, there is not going to be any lapse on their part in bringing forward the new Seventh Symphony of Dimitri Shostakovich. No sooner had the completely indomitable Serge Koussevitzky announced its forthcoming American premiere for one of his student concerts in the Berkshires than the word comes hurtling forth that the utterly undefeatable Arturo Toscanini would beat him to it with a broadcast presentation on July 19, to be played by the NBC Symphony. All this, it seems, is perfectly regular, and has the sanction of the Soviet Ministry of Culture, up to, and including, Maxim Litvinoff, its honored emissary in the United States.

Koussevitzky, you see, has the rights to the concert premiere. The NBC, you see also, has the rights to the radio premiere. Meanwhile, as Irving Kolodin points out in the New York Sun, there are still the rights to the phonograph recordings to be allotted. And the reports, as Mr. Kolodin takes note of them, are that each time an official of AmRus (American agents for the work) heads for his office on Fifty-seventh Street he is tailed by a bevy of conductors like motorists tracking a loaded gas truck to its destination. Boy, page Gilbert and Sullivan!

* * *

And now, at long last, dear friends, foes and fans of the lyric drama, I am able to get back to that opera quiz that has been left hanging in the air, so to speak, since its nine questions were propounded in your issue of April 25.

Of the considerable batch of letters that have come in—one, two, occasionally as many as five at a time—not one has given the correct answer for every question. One from Rosamond Langley of New York is a young book, going far

beyond the requirements in presenting not only quotations from authorities, along with two musical illustrations, but a bibliography—or at least a list of "sources". But she missed one point—"The Magic Flute" has spoken lines.

Two other readers made but a single mistake, each, and not the same one. Paul Crissman of New York forgot that 'The Bartered Bride' originally had spoken dialogue. Ethel Morris of Cleveland slipped up on the high C that Verdi didn't put into the 'Di quella pira' air of 'Il Traviatore', though many tenors have sailed C-ward in singing it.

Here are the right answers to the questions:

(1) 'Les Huguenots', 'Roméo et Juliette', 'Le Nozze di Figaro' (not 'Nozzi', Miss Langley), and 'Un Ballo in Maschera'. (There is no page in 'La Gioconda', Mr. Smithson).

(2) 'La Forza del Destino'.

(3) Strauss's 'Ariadne auf Naxos'. Miss Langley's 'Pagliacci' is, however, an acceptable companion.

(4) A half dozen correct ones were named. There could be others.

(5) 'Fidelio', 'The Abduction from the Seraglio', 'Carmen', 'The Bartered Bride', 'Oberon' and 'The Magic Flute'. Eighteen went wrong on one or another of these.

(6) 'Che gelida manina' and 'Salut demeure'. There is no high C in any of the other tenor airs named. (Look at 'Celeste Aida' again, Mr. Fielder. The highest tone in 'Vesti la Giubba' is an A, Miss Markowitz).

(7) Believe it or not, there is rightfully no 'Die' with 'Götterdämmerung', no 'I' with 'Pagliacci', no 'La' with 'Tosca'. The titles, as printed, of 'Samson et Delilah' and 'Roméo et Juliet' muddle up French and English spellings. They should be 'Samson et Dalila' and 'Roméo et Juliette'.

(8) Edouard de Reszke was the basso of the family, not a tenor; Chaliapin was properly a bass, not a baritone; Campanari was a baritone; Tibbett is a baritone; Alboni (not to be confused with Albani) was a contralto; Emma Eames was a soprano; Kerstin Thorborg is a contralto; Adelina Patti was a soprano; Antonio Scotti was a baritone. The mistaken idea that Emma Calvé was a contralto or mezzo dies hard. She was a soprano.

(9) Eleven answers wrongly connected 'Ah! Perfido' with 'Fidelio'. It is an independent Scena. One writer strangely enough said it belonged in 'Norma'!

The most mistakes were made in dealing with the titles that have come to be used so frequently with unauthorized articles attached; and in the matter of the airs which do, or do not contain the high C. I strongly suspect that Miss Langley's failure to include 'The Magic Flute' in the list of works with spoken lines was an oversight. Perhaps she was just a little too eager to get on to her extensive documentation of her correct answer about the status of 'Ah! Perfido'! It could be!

* * *

Now that the invincibility of the Nazi armies has been put in doubt, Nicolas Slonimsky raises his voice to question the infallibility of German scholarship. "I found fourteen errors of date in the first three installments of the new Nazified Rie-

mann Dictionary, which began publication shortly before the war," he writes. "In the entry on Moritz Bauer, there is the telltale letter J, followed, however, with a question mark. Well, if a Nazi editor cannot decide the all-important question as to which Bauer is Jewish, and which isn't, then how can he be trusted with such trivia as dates, titles of works, or bibliography?"

Our Boston date specialist points out that Altmann, in the 1936 edition of the Tonkuenstler-Lexikon reveals the startling information that Anton Rubinstein was an "Aryan Siberian", and not a Jew. He adds: "Well, some other baby Anton Rubinstein must have been rov-

in full. He writes as follows:

"Dear Sir and Colleague:

In MUSICAL AMERICA of June I read Professor Paul Stefan's recollections of Felix Weingartner and his activity as Director of the Vienna Court Opera with great interest.

I hope, however, that my highly-estimated colleague Stefan will allow me to rectify one remark which is of personal concern to me.

The fact is that, despite Weingartner's occasional contributions to the *Neue Freie Presse*, I did not limit myself to opposing his directorial policies, in so far as they causelessly abolished many artistic deeds of his predecessor, Gustav Mahler, with "due cir-

SCHERZANDO SKETCHES No. 123 By George Hager



"Wait, boys, till the audience is seated."

ing in the very Jewish town of Berdichev in July, 1831, when he and fifty-nine other Rubinsteins became technically Aryan, under the liberal laws of the Czar Nicholas I, through immersion in the basin of a local Greek orthodox church. . . . Through his blunder, Altmann gave the green light to the members of the Hitler Youth to play the Melody in F to their hearts' content, and become contaminated with the distinctly non-Aryan inflection of the diminished-seventh chord when the melody gets up to the high C. If this gets Altmann into trouble with the Gestapo, well, he asked for it".

With a further chuckle, our blithe correspondent asks: "Do you know that Weber's centenary was celebrated all over Germany on the wrong date, a month late, to be precise? Yes, Carl Maria von Weber was born on Nov. 18, 1786, and not Dec. 18, as the dictionary editors would fondly have us believe. I have a copy of Weber's baptism certificate, and it is dated Nov. 20, 1786, which rules out the December date."

About the only "out" these days is to contend that one's other birthdate was a typographical error.

* * *

From the distinguished Dr. Julius Korngold, long the music critic of the Vienna *Neue Freie Presse*, now in California, comes a lively letter, which I feel merits printing

cumspection", as Stefan writes. On the contrary, after having admired Mahler's ideal leadership and fought for this artist for many years, I criticized Weingartner's tendencies with so little "circumspection" that I incited not only the antagonism of Mahler's enemies who supported Weingartner with great ostentation, but was also subjected by Weingartner himself in his 'Memoirs' to such unjustified attacks proving his resentment against me, and directly inspired by my adherence to Mahler, that I was forced to refute them publicly in the *Neue Freie Presse*.

DR. JULIUS KORNGOLD

* * *

Of the many and conflicting performances of 'The Star-Spangled Banner' I have heard from our symphony and opera conductors since Pearl Harbor, I would say that Beecham's was the fastest, Koussevitzky's the slowest, Busch's the most peculiar and that of Smallens—first fairly fast, then slower and finally a slow maestoso—the most versatile. For a change, I would like to see what they would do if they had to conduct 'Anacreon in Heaven'. But here's hoping the swing leaders don't take me up on that, renigs your

Mephisto

Chicago Launches Outdoor Season

RECORD CROWD AT RAVINIA'S OPENING

Mitropoulos Leads Chicago Symphony — Novelties Lend Interest

CHICAGO, July 5.—A record opening crowd of more than 4,000 persons thronged to Ravinia Park on June 30, where the Chicago Symphony began its seventh annual Summer festival of music.

Dimitri Mitropoulos, conductor of the Minneapolis Symphony, made his initial appearance as guest conductor at Ravinia and for all concerts for the first week of the festival.

The tautness and occasional stridency of the orchestra's playing at the opening concert, softened somewhat at later concerts, as Mr. Mitropoulos became more familiar with the organization.

Tuesday's concert featured Shostakovich's Symphony No. 5, Strauss's tone poem, 'Death and Transfiguration', and Mr. Mitropoulos's orchestration of Bach's Fantasia and Fugue in G Minor. An interesting prelude in the concert was the singing of 'The Star-Spangled Banner' and 'Anchors Aweigh' by a chorus of fifty sailors from the Great Lakes Naval Training Station.

Beethoven's Symphony No. 4 and Schumann's Symphony No. 2, were the important items listed for July 2. A first Chicago performance of Mr. Mitropoulos's arrangement for string orchestra of the



Dimitri Mitropoulos

Prelude and 'Dido's Lament', from Purcell's 'Dido and Aeneas', gave added interest to the program.

Saturday evening's concert included the Grieg String Quartet in G Minor, Op. 27, played by the string orchestra; Variations on a Theme by Haydn, Op. 56A, by Brahms, and 'The Corsair' overture, by Berlioz, concluding with Tchaikovsky's Overture, '1812'.

For his final concert on July 5, Mr. Mitropoulos selected Mendelssohn's Symphony No. 3, and the same composer's 'Ruy Blas' Overture; the Strauss tone poem, 'Don Juan', and 'Overture on Three Greek Themes', Op. 3, by Glazunoff. The National Anthem was played at the beginning of each concert. C. Q.

JOINT RECITALISTS ENLIVEN SUMMER

Local Singers and Pianists Dominate Concert Fare—Jewish Opera Heard

CHICAGO, July 10.—Eugenia Derendal, soprano, and Alice Rericha, pianist, were heard in recital in the Little Theater on June 30. Miss Derendal displayed a voice of wide range and beauty in songs by Handel, Mendelssohn, LaForge and in the aria 'Oh Patria Mia' by Verdi. Miss Rericha gave fine interpretations of Beethoven's Sonata, Op. 81a and Weber's Concertstuck, Op. 79. Lillian Prior furnished admirable accompaniments for Miss Derendal.

Maria Luviso, soprano, and Ludia Smutny, pianist, gave a program in Curtiss Hall on June 14. Josephine Swinney, mezzo-soprano of the Chicago Opera Company, and Henriot Levy, pianist, were heard in a well diversified program in Kimball Hall on July 1. Eileen Bowman was the accompanist.

Theodore Harrison, baritone, gave a recital in the Hull House on June 14 for the benefit of the Cantabile Music Camp at Mackinaw, Mich. Mr. Harrison sang Schumann's 'Dichterliebe'. Donna Esselstyn was at the piano.

The winners in the Student Contests of the Society of American Musicians gave a concert in Kimball hall on June 5. Those partici-

pating were: Robert Jesmer and Jean Stern, Amo Cappeli, Diana Rose Kosten, pianists; Jean Morgan and Bertina Corimby, violinists.

Marion Huebner, mezzo soprano, was heard in arias from 'Der Freischutz', 'Lohengrin' and 'Cavalleria Rusticana' as well as in a miscellaneous list of songs in Curtiss Hall on June 3. Charles Potts, baritone, shared the program with Miss Huebner. He, too, chose arias for a portion of his program. Robert Macdonald accompanied.

The Woman's Symphony of Chicago joined forces with twelve of the city's outstanding choral bodies in a gala pageant on June 7 in the Medinah Temple. The program opened with Beethoven's 'Worship of God in Nature' sung by a chorus of 1,000 voices under the direction of the symphony's new conductor, Nicolai Malko. Leroy Wetzel furnished organ accompaniments. The pageant was planned and directed by the muralist, Gustave A. Brand.

Joseph Rumshinsky conducted two performances of 'Bar Kochba', a Jewish opera by Abraham Goldfaden, on June 16 and 17 in the Civic Opera House. The cast included Moishe Oysher, a cantor; Ludwig Satz, Michael Michaellesko, Celia Adler and Betty Simonoff, and a chorus of fifty voices. M. M.



Nicolai Malko

Henry Weber

GRANT PARK SERIES OF CONCERTS BEGUN

Weber and Malko Conduct First Programs—Claire and Rose Are Soloists

CHICAGO, July 5.—Marion Claire, soprano, together with Henry Weber, conducting the Chicago Opera Company orchestra, began the eighth Summer series of Grant Park open-air concerts on the evening of July 1.

Impressive induction ceremonies for the 10,000th naval recruit, obtained during June in Chicago, gave additional color.

Miss Claire's singing of operatic arias and light opera favorites had artistic finish and poise. Mr. Weber's program arrangement seemed greatly to please the large crowd in attendance and his conducting was authoritative.

Heavy showers earlier in the evening threatened to disorganize the July 2 concert by the Woman's Symphony, Nicolai Malko, conductor, but clearing skies shortly before concert time, permitted the all-Russian program listed to proceed as scheduled. Henry Rose, pianist, was the soloist, playing Rachmaninoff's second Piano Concerto. Mr. Malko, now the regular conductor of the Woman's Symphony, was guest conductor for this same organization in Grant Park last Summer and his directing was stimulating at all times. C. Q.

Ray Lev Plays Aboard Ship

By request, Ray Lev, pianist, gave a return recital aboard the U.S.S. Prairie State, a Naval Ensign's training ship, on April 21. On April 25 Miss Lev gave a recital at Logan Hall, Tuskegee Institute in Alabama, and on the following day appeared before the faculty at the home of Dr. Patterson, president of the Institute. Then on April 28, she gave a recital for the Tuskegee Army Flying School. On May 25 she performed for a group of service men at the New York City Catholic U.S.O.

MCA Opens Chicago Bureau

CHICAGO, July 10.—The Music Corporation of America has opened a booking bureau in Chicago to be known as the Popular Concert Division of Music Corporation of America. The list of artists is being formulated and will include many noted bands and orchestras, as well as instrumentalists. Vernon Stevens has been placed in charge. M.

SCHEDULE EVENTS AT SOLDIERS' FIELD

Chicago Opera to Sponsor Pons-Kostelanetz Event and Open-Air Opera

CHICAGO, July 8.—The Chicago Opera Company will sponsor two open-air performances at Soldiers' Field. The first event, on July 31, will be a concert by Lily Pons, in conjunction with Andre Kostelanetz, and his symphony orchestra. The second event will be held on Aug. 8 and will be a performance of 'Carmen' with Gladys Swarthout, Jan Kiepura, John Charles Thomas and Licia Albanese as principals. Fortune Gallo, general director of the Chicago Opera, and Harry Zelzer, will be in charge of the two performances.

For both performances, a part of Soldiers' Field will be transformed



Maurice Seymour

Mrs. James G. MacMillan, President of the Illinois Opera Guild

into a giant opera amphitheatre. A stage will be set up at the north end, fully equipped with scenery from the Chicago Opera Company's warehouses.

All boxes for both the concert for July 31, and the opera on Aug. 8 have been taken by the Illinois Opera Guild, who will sell the boxes and turn the money raised into the Guild's recreation fund for men in uniform.

"We feel it's a privilege," said Mrs. James G. MacMillan, president of the guild, "to participate in these two important Soldiers' Field events. I hope that next Fall will see regular performances of the Chicago Opera Company dotted with men in uniform, whose presence at the opera has been made possible by the Guild's recreation fund for servicemen." Mrs. MacMillan organized the guild three years ago and now has between 650 and 700 women associated with her in this work.

Kreisler Plans Recital Tour and Orchestra Appearances

Fritz Kreisler will have a busy Fall and Winter recital schedule under National Concert and Artists Corporation auspices. He will give fifteen recitals in the Fall in New York, Chicago, Boston, Detroit, Washington, and other cities. After the first of the year, the violinist will appear with orchestras, fulfilling many of the engagements which his accident prevented his keeping last season.



Dimitri Mitropoulos



Patricia Travers



Josephine Antoine



Robert Weede



Victor Babin



Vitya Vronsky



Lily Pons



Sir Thomas Beecham

Essex Stadium Series Draws Throngs

Beecham Conducts 'Barber of Seville'—Mitropoulos, Rodzinski and Kostelanetz Also Lead—Many Noted Soloists Appear

NEWARK, N. J., July 1.

IN spite of all the problems, predictable and otherwise, created by weather, transportation, and dimouts, the seventh annual Summer series of the Essex County Symphony came to a brilliant conclusion on June 30, a cheering tribute to the courage of the management and the music-loving spirit of the citizens of northern New Jersey.

The first problem was created by the gasoline shortage. With an average attendance of 15,000, many of whom drive long distances from the surrounding communities, the Symphony Society found it necessary to make special arrangements for bus connections and railroad service. This was taken care of so well that very few of the old subscribers found themselves unable to attend the series this year.

Then came the dimout. The Newark Schools Stadium, where the concerts are held, is a huge football field, with lighting equipment particularly designed for night games. When the lights were turned on for the intermission of the first concert, the glow against the cloud-banked sky was so strong that the defense authorities requested a change. Thereupon the remaining events were scheduled for 7:30, so that most of the performance would be given by daylight. This made many listeners arrive late, but half a concert seemed better than none.

Weather Causes Schedule Shift

Finally, the weather played havoc with the opening of the season, causing a re-arrangement of the whole program. Rossini's 'Barber of Seville', which should have been given on June 2, had to be put off until the 16th, because of four days of steady rain. When finally given, the experiment of opera at the Stadium proved highly satisfactory in every way. Even the fact that the effectiveness of the stage illusion was hampered by the rays of the setting sun did not detract from the success. Sir Thomas Beecham conducted, and the principals included Josephine Antoine, Bruno Landi, Robert Weede, Salvatore Baccaloni, Nicola Moscona, and Edwina Eustis. Désiré Defrère was stage director. Because the dimout regulations made an intermission impossible, the opera began immediately with the first scene, and the Overture was played in the inter-

val between the first two acts to cover the change of setting.

In place of the opera as the opening event, the orchestra with Dimitri Mitropoulos conducting, appeared on June 9. The soloists were Vronsky and Babin, who played the Mozart E Flat Concerto and a group of encores. The orchestra contributed the 'Magic Flute' Overture and Mahler's first Symphony.

Probably the largest and most enthusiastic audience of the series attended the third concert, on June 23, given by Lily Pons, with Andre Kostelanetz as guest conductor. Miss Pons, who has appeared in several previous Essex County Summer series, was in excellent form. Her offerings included 'Caro nome', 'Lo, here the gentle lark', the 'Bell Song' from 'Lakme', Rimsky-Korsakoff's 'Song of India', and a set of variations on a Mozart theme by Frank La Forge which seemed to contain everything a coloratura might ever hope to do. Mr. Kostelanetz's principal contribution was a first local performance of 'Portrait of Mark Twain' by Jerome Kern, formerly of Newark. The performance was prefaced by the reading of Mr. Kern's program note by Harry Friedgut, managing director of the concerts. The composition has four parts: 'Hannibal Days', 'The Gorgeous Pilot House', 'Wanderings Westward', and 'Mark in Eruption'. The music is tuneful and the orchestration pleasing, but the form is loose and the impression is that of a potpourri. The audience applauded with enthusiasm.

Travers Plays Tchaikovsky

The series closed with Patricia Travers, another New Jersey native, playing the Tchaikovsky violin Concerto, and playing it remarkably well. Artur Rodzinski conducted the orchestra, getting from the ensemble the best playing done during the four concerts. His contributions were Prokofiev's 'Classical' Symphony and Tchaikovsky's Symphony No. 5.

The concerts were underwritten by Louis Bamberger, Mrs. Felix Fuld, Kresge Department Store, Mrs. Wallace M. Scudder, and Griffith Piano Company. Mrs. P. O. Griffith is president of the Essex County Symphony; Mrs. Henry C. Barkhorn and Harry Friedgut, vice-presidents; Parker O. Griffith, treasurer, and Hugh E. Barnes, trustee. A large group of civic organizations cooperated, including the Belleville Woman's Club, Catholic Daughters of America, College Woman's Club of Essex County, Contemporary of Newark, Hadassah Chapters of Northern New Jersey, Jersey City College Club, Urban League, Polish University Club, Woman's Club of Bloomfield, Woman's Club of Maplewood, Woman's Club of Orange, Y.M. and

Y.W.H.A., Y.W.C.A., and Zonta Club of Paterson.

The annual Achievement Award of the Essex County Symphony Society was made by short wave to Dame Myra Hess in London. At a luncheon attended by 500 guests of the

HOLLYWOOD BOWL PLANS SCHEDULED

Soloists and Conductors For Annual Series of Concerts Listed

LOS ANGELES, July 6.—Hollywood Bowl concerts, six a week, were scheduled to open in Pasadena's Civic Auditorium on July 13 with the program repeated in the Bowl on July 14, Leopold Stokowski, conducting an all-Russian program, both contemporary and romantic. Bruno Walter, conducting one program only this Summer, opens the symphony series on July 16 with a program including Dvorak's 'New World' and Beethoven's 'Fifth'.

Albert Coates is to conduct a program with a resident singer as soloist on July 15. The outstanding soloist for the first week, Friday and Saturday nights, is Rachmaninoff who chose the Russian Vladimir Bakaleinikoff, as conductor. The second week brings an opera program July 21, 22 in the Bowl, conducted by Pietro Cimini, former conductor of the Chicago Civic Opera with Dusolina Giannini and Richard Bonelli singing duos. Sir Thomas Beecham has been engaged for July 23 and the week ends with Frederick Zweig, brother of the late Stefan Zweig, conducting July 24 and 25 with Jan Kiepura as soloist.

The third week will open at 8:30 instead of the 7:45 set for other programs, for the lighting demands of the Ballet Russe de Monte Carlo. Andre Kostelanetz opens the fourth week of Aug. 4 offering 'Peter and the Wolf' with Edward G. Robinson, narrator. Richard Lert will conduct on Aug. 5 with Donald Dickson, soloist. Sir Thomas returns on Aug. 6. Hans Steinberg will conduct on Aug. 7 and 8 with Horowitz as soloist and on Aug. 14 and 15 with Heifetz as soloist. Meredith Willson conducts on Aug. 11 with 'The King's Men' as soloists. Richard Hageman conducts on Aug. 12 and 13 with Josef Hofmann, soloist. For the sixth week, José Iturbi conducts on Aug. 18, with his sister, Amparo Navarro as a duo-pianist with him. Albert Coates conducts on Aug. 19 and 20 with Kenny Baker, tenor. Veloz and Yolanda will dance with Ferde Grofe con-

society, the citation was read by Josephine Antoine, and was followed by Miss Hess's reply both in words and at the keyboard. The British Broadcasting Corporation and the Mutual Broadcasting System cooperated to make the presentation possible. The program also included a talk on Music and War by Edwina Eustis.

PHILIP GORDON

ducting.

George Szell conducts Aug. 25 and Sept. 1 with Dorothy Maynor and Joseph Szigeti, soloists. Edwin McArthur conducts Aug. 26 and Sept. 2 with Jakob Gimpel, pianist and the second audition winner soloist. John Barbirolli conducts Aug. 27, Sept. 3, 4 and 5 with soloists, Bronislaw Gimpel, violinist, Lauri Kennedy, cellist and Artur Rubinstein, pianist. Erich Leinsdorf will conduct Aug. 28 and 29 with Risé Stevens, soprano, assisting.

Edwin McArthur will make two appearances, as guest conductor, one late in August, the other early in September. ISABEL MORSE JONES

Summer Series for Pasadena

PASADENA, CALIF., July 10.—The Southern California Symphony Association, which presents concerts in the Hollywood Bowl each Summer, will give a series of seven concerts in the Pasadena Civic Auditorium this season under the management of Elmer Wilson, president of the local orchestra. The series is scheduled to open on July 13 and will continue on July 20, Aug. 3, 10, 17, 24 and 31. Conductors will be Leopold Stokowski, Bruno Walter, Andre Kostelanetz, Wilhelm Steinberg, José Iturbi and George Szell. The soloists will include Vladimir Horowitz, Mr. Iturbi, Amparo Navarro, Dorothy Maynor and Joseph Szigeti.

Columbia Festival Launches Drive

COLUMBIA, S. C., July 3.—The Columbia Music Festival Association launched a drive on June 22 for funds to support the Southern Symphony, Edwin McArthur, conductor. The orchestra is one of seven projects of the Festival, and is included in the \$12,500 budget to be raised by the drive. The only project of the festival which is self-supporting is the All-Star Artist series, which helps to maintain the others.

Randolph Jones Reengaged

J. Randolph Jones will be conductor of the Jersey City Philharmonic during the 1942-1943 season for the fourth successive year since the Philharmonic's inception. The orchestra's season begins on Nov. 20.

BOSTONIANS THROG POP CONCERTS

Young Soloists and Ensembles Contribute to Fare in Closing Weeks

BOSTON, July 10.—Boston Pops is closing one of the most successful seasons in many years, if not in the history of these programs. Throughout the second half of the series, it became increasing difficult to secure either balcony or table seats unless spoken for well in advance.

The week of June 12 was notable for programs which brought forward a number of soloists in unfamiliar works. Georges Moleux, first double bass of the orchestra, performed the Dragonetti Concerto in A, the first time within easy memory, at least, that this instrument has had the place of honor upon a Pops program. Needless to record, Mr. Moleux made an immediate success.

There was also Julius Theodorowicz, concertmaster of the Pops orchestra, who was heard in the violin solo of the Prelude to 'The Deluge' by Saint-Saëns, and during this week, the New England Conservatory celebrated its annual night at Pops with its customary presentation of soloists from the graduate body of the school.

On June 15 the Longy School of Music took a group of tables, and the school was variously represented upon the program by Charlotte Martin, '42, who was heard in the Liszt Concerto for piano and orchestra, together with E. Power Biggs, of the faculty, who played the Poulenc Concerto for organ with string orchestra and timpani, a work first heard hereabouts a few years ago in the Germanic Museum. On this same program was Roulon Robison, tenor, also of the Longy School faculty, who won applause for his performance of a pair of items from 'The Mikado' and 'The Gondoliers'. Melville Smith, who is serving his first year at Longy in the capacity of director of the school, contributed his 'Tarheel Fantasy', based on folk-songs of North Carolina.

Mark "Bunker Hill Day"

Navy Night, appropriately, was set for June 17, on which every true Bostonian celebrates "Bunker Hill Day" whether he be here or elsewhere. In keeping with the spirit of the occasion, Mr. Fiedler offered a program patriotic in flavor, including such favorites as Sousa's 'Jack Tar March' and Peter Bodg's 'Salute to Our Fighting Forces', an olio of popular items pertinent to 1942. Paul White's amusing 'Mosquito Dance' and the Gershwin 'Rhapsody in Blue', played by Leo Litwin, were also of interest.

For June 18, there was a potpourri of favorite items, including the always popular 'Animals Carnival' by Saint Saëns, played by Messrs. Sanroma and Litwin, to the great satisfaction and no little amusement of the audience.

On June 19, Miriam Burroughs, young American violinist, was heard in the Dvorak 'Romanze' and 'Mazurek' with Emanuel Ondricek as guest conductor for a portion of the program, which included his own 'Slovakian Peasant Dance'.

The week of June 20 brought the Pioneers of Palestine Nights with Mr. Sanroma playing the Tchaikovsky Piano Concerto, Op. 23. On the 22d, the Old Timers had their innings.



Arthur Fiedler, Regular Conductor of the Boston "Pops"

Roger Voisin, member of the trumpet section of the Boston Symphony and Pops orchestra, was soloist, and Carlos Pinfield was guest conductor.

The seldom heard Mozart Concerto for horn and orchestra (K.447), played by Joseph Singer of the orchestra, was a feature on June 23, and another patriotic night was offered on the 24th, when members of various branches of our fighting forces took groups of tables. The performance of the Greig Piano Concerto by Hazel Hallett brought an ovation to this American artist, and in the items from the 'Caucasian Sketches' by Ippolitoff-Ivanoff, Jean Cauhape, viola, and Devergie, English Horn, were heard in solos.

An interesting page of reminiscences captioned "Seventy Years Ago This Week" accompanied the Jordan-Marsh Night, recalling among other things, that famous "Pat" Gilmore affair of the 20,000 voices in the 'An-

vil Chorus' accompanied by 100 Boston Firemen clanging an obbligato on 100 anvils. This was "Boston's Gigantic International Music Festival" of 1872, "founded by Pat Gilmore and funded by Eben Jordan," first proprietor of the now famous Jordan-Marsh Store in this city. Leo Litwin repeated his success in Gershwin's 'Rhapsody in Blue'.

Rubens Plays Dohnányi

Copland's 'El Salon Mexico' shared central honors with Harold Ruben's performance of the Dohnányi 'Variations on a Nursery Song' for orchestra with piano obbligato for the program of June 27, and a second Old Timers' Night, with Mr. Pinfield again conducting, occurred June 29.

The ninth week of Pops brought Mr. Biggs as organ soloist again, this time heard to advantage in the Guillemant Symphony No. 1. During the week, Albion Metcalf and Leo Litwin, pianists, were soloists on programs which contained an unusual number of all the old-time classics, with Mr. Theodorowicz performing the 'Meditation' from 'Thais' on July 4. On July 6, Mr. Pinfield, again acting as guest conductor, inaugurated a "Come and Sing" program which quite decidedly reflected the spirit of our AEF forces in the last war as well as that of the present day determination to "see it through." This week's programs were further enlivened by Messrs. Theodorowicz, violin, and Juht, double bass, who were heard in unusual combination on July 8 of an arrangement of the Grand Duo Concertant for violin and double bass, made by Mr. Juht. Mr. Fiedler decorated this item with many favorites from the masters, both old and new.

Selma Kramer, pianist, was also heard during the week, playing the Rachmaninoff Concerto No. 3 and winning applause. For piquant flavor, Mr. Fiedler performed the Mossoloff 'Soviet Iron Works' for the first time this Summer, if memory fails not.

GRACE MAY STUTSMAN

STADIUM BEGINS JUBILEE YEAR

(Continued from page 7)

July 5, was devoted to music by nineteenth century romantics, and included Mendelssohn's 'Fingal's Cave' Overture, Schubert's 'Unfinished' Symphony and the Prelude and 'Love-Death' from Wagner's 'Tristan und Isolde'.

Ballet Russe Appears

The Ballet Russe de Monte Carlo gave two series of three dance programs at the Stadium, benefiting, as in other Summers, by the excellence of the Philharmonic, which was conducted by Franz Allers. The first program of both series had to be postponed because of rain and was seen on the third evening. The first series was presented on June 23, 24 and 25; the second on July 7, 8 and 9. All performances were well attended.

It was perhaps wise that no novelties were offered. Summer audiences seem to prefer the standard works in ballet as well as in music. The programs might almost be called "Pop", including the old favorites: 'Serenade', 'The Nutcracker', 'Prince Igor', 'Beau Danube', 'The Magic Swan', 'Scheherazade', 'Les Sylphides', 'Gaité Parisienne', 'Capriccio Espagnol', 'Swan Lake' and 'Petrushka'. Aside from some instances of well known dancers assuming new roles, the only deviation from the usual was a new arrangement of the music for 'Les Sylphides' made by Lucien Cailliet, which was a decided improvement over the old hodge-podge.

Leonide Massine, who was not present for the second series, made his bow on the second evening of the first as the Hussar in his 'Beau Dan-

ube'. He was replaced in this role by Igor Youskevitch on the program of July 7. Titiana Orlova made her debut as Zobeide in the first presentation of 'Scheherazade' on the same evening. Mia Slavenska returned to the role in subsequent performances. Frederic Franklin, who shared the male honors of the series with Mr. Youskevitch, danced the favorite slave in all performances.

Alexandra Danilova appeared in several of her best parts, dancing brilliantly in spite of the bad stage. One missed her in 'Les Sylphides' as one missed Miss Slavenska in 'Gaité Parisienne'. Others seen in stellar roles were: Melada Mladova, Nathalie Krassovska, George Zoritch and Roland Guerard.

The trappings, which are so important to the effectiveness of ballet, were musty and barely adequate; the grey curtains in place of the bright decor for 'Gaité Parisienne' being particularly unfortunate. The ensemble work was, as usual in recent years, anything but "ensemble". However, in spite of the stage floor, the leading dancers managed to contribute sufficient artistry to make these series enjoyable.

Civilians Organize 'Music Unit Group'

To utilize offers from musicians anxious to volunteer their talents in Civilian Defense morale-building and in enrollment campaigns, the Manhattan Civilian Defense Volunteer Office has organized a "Music Unit Group", under the guidance and direction of Mrs.

Frances McFarland. The group's main function is to stimulate interest in the work and needs of OCD, through supplying patriotic and representative music at any of its functions.

STATE FEDERATION HOLDS CONVENTION

Marie A. Bergeron Reelected President at Biennial—Programs Presented

BOSTON, July 10.—The biennial convention and election of the Massachusetts Federation of Music Clubs was held in the Hotel Vendome on May 15. Marie A. Bergeron, president, presided at both sessions, giving an address of welcome at the morning session.

The afternoon session opened with an address by a former president, Mrs. Nelson G. Howard, followed by the Past Presidents' Assembly Installation and Greetings from the Massachusetts Federated Club Presidents and out of State Federation visitors. A brief musical program was offered by Robert Kirchmeyer, pianist and Florence Toder, soprano, accompanied by Donald Orsillo.

The report of the election committee closed the convention, with the following officers elected: president, Miss Bergeron; vice-presidents, Mesdames Alvan T. Fuller, Russell T. Hatch, Lawrence E. Baer, Elizabeth Grant, Irving W. Bogle and Messrs. Arthur Fiedler and Paul Hastings Allen; recording secretary, Helen M. Kelley; corresponding secretary, Mrs. Nathaniel Warshaw; treasurer, Mrs. Frederick A. Dutton; auditor, Mrs. Gustavo Preston; parliamentarian, Mrs. Frank Ford Hill; directors: Mesdames Florence B. Bent, Fred C. Cook, Charles Dooley, Dorothy Evans, Charles Flood, Phyllis Lattions Hanson, Robert Hoffman, Alice Hutchinson and Dr. Gordon Brown and Dean Alfred H. Meyer of the College of Music, Boston University.

For the first time in its history, the federation sponsored a night at 'Pops' on June 7, when in addition to the regular program arranged by Mr. Fiedler, the federation furnished works. The soloists were Heinrich Gebhard and Helen Coates. The mixed chorus of the federation was heard to excellent advantage under the direction of Edward F. Gilday, Jr., in Schubert's 'The Omnipotence' with solo admirably sung by Pauline Middleton, and in 'Onward Ye Peoples' by Sibelius.

Junior Division Convenes

As part of its educational work, the Federation has a Junior Division, whose State Counselor is E. Evelyn Belsar. Under her capable direction, the Juniors held an interesting convention in Brown Hall, New England Conservatory of Music, last month. It is our understanding that this is the first time such a convention has been attempted. Dr. Augustine Smith of Boston University conducted a singing group. For the first time also, a dance group appeared, and another innovation in such club programs was the inclusion of a story teller, Bessie Doherty.

ISCM PLANS FESTIVAL IN BERKELEY

Thirty-Four Composers to Be Represented on Seven Programs

BERKELEY, CALIF., July 10.—Thirty-five works by thirty-four contemporary composers will be presented at the nineteenth festival of the International Society for Contemporary Music scheduled to take place at the University of California Aug. 1 to 9. There will be seven programs in the festival proper and two side events. The festival is sponsored by the university and is open to the public without charge. The four orchestral concerts will take place at the Greek Theater, and the three chamber concerts in Wheeler Hall.

The opening program will be given on Aug. 1, by the Northern California WPA Orchestra under Nathan Abas, with E. Robert Schmitz, pianist and Romain Verney, violist, as soloists. It will consist of the 'Divertimento' for string orchestra by Béla Bartók, a Canon and Fugue by Wallingford Riegger, a piano Concerto by Nicolai Berezowsky, and the 'Symphonic Sketch on American Folk Themes' by Arthur Kreutz.

The second concert, on Aug. 2, will be presented by the California Youth Orchestra of Mills College with Willem van den Burg conducting. The program is made up of a suite by Felix Labunski, Five Pieces for String Orchestra by Domingo Santa Cruz, a sinfonietta by Nicolai Lopatnikoff and a con-

certo for orchestra by Robert Palmer.

The Budapest String Quartet gives the first Wheeler Hall concert on Aug. 3, presenting the fifth quartet of Alexander Tansman, a 'Divertimento' by Frederic Balazs, 'Informal Music No. 2' by Norman Lockwood, and an Introduction and Scherzo by Norman Suckling.

The second chamber program is slated for Aug. 6, and will bring forth the Prelude, Allegro and Pastorale for clarinet and viola by Rebecca Clarke, José Maria Castro's 'Sonata de Primavera' for piano solo, three songs by André Singer, the sonata for oboe and piano by Jacobo Fischer, and a sonatina for oboe, clarinet and piano by Donald Fuller. The performers are Margaret Tilly and E. Robert Schmitz, pianists; Lorraine Campbell, soprano; Rudolph Schmitt, clarinetist; Merrill Remington, oboist, and Walter Herbert, violist.

The third and last chamber concert will take place on Aug. 7. The works involved are the sonatina for violin and piano by Charles Jones, three songs by Carlos Chavez, Ernest Bloch's piano sonata and 'Poems of the Sea', and piano pieces by Arnold Schoenberg, Jacques de Menasse, Luis Gianneo and Fructuoso Vianna. These will be presented by Sascha Jacobson, violinist; Maxim Schapiro and Bernhard Abramowitsch, pianists; and Miss Campbell.

The festival concludes with two concerts by the Janssen Symphony of Los Angeles, Werner Janssen conducting, on Aug. 8 and 9. The first Janssen program is composed of the 'Fanfare, Chorale and Finale' for



Pendleton

DELLA CHIESA AND THIBAUT CLOSE AUGUSTA SERIES

Artists Entertained at Luncheon by CMA Officers (Seated, Left to Right), Charles Kriz, Alderson Mowbray, Vivian Della Chiesa, Conrad Thibault, Mrs. George Craig, Vice-President of the Augusta Association, William B. Jones, President, and Mrs. R. C. Bailie, Jr., Secretary

AUGUSTA, GA., July 5.—One of the most popular concerts given in this city was that of Vivian Della Chiesa and Conrad Thibault who closed the 1941-42 season of the Civic Music Association series. Other artists heard on the Civic

Music course this year were Luboshutz and Nemenoff, Lily Pons, Claudio Arrau and the Cincinnati Symphony. William B. Jones announced at the close of this concert that the annual membership week would be held early in the Fall.

brass by Godfrey Turner, Benjamin Britten's 'Sinfonia da Requiem', a concerto for orchestra by Ellis Kohs, Stanley Bate's 'Sinfonietta No. 1', and Vittorio Rieti's 'Concerto due Loup'. The second Janssen program involves Arthur Benjamin's 'Prelude to a Holiday', the Symphony in E Flat by Paul Hindemith, David Diamond's concerto for small orchestra, Pedro Sanjuan's 'Folk Songs of Castile', and the 'Allegro Symphonique' by Marcel Poot.

The side events are a recital of modern American songs to be given by Nicholas Goldschmidt at Wheeler

Hall on Aug. 4, and a lecture on the French Six to be given by Darius Milhaud on Aug. 5, at Mills College.

With the exception of the works by Bloch and Schoenberg, all the music of the festival proper was chosen by a jury consisting of Aaron Copland, Desire Defauw, Gregor Fitelberg, Albert Elkus and Darius Milhaud. More than 300 scores were submitted for consideration. The Bloch and Schoenberg works are presented because of the jury's request that these men be specially honored as the outstanding composers residing on the Pacific Coast.

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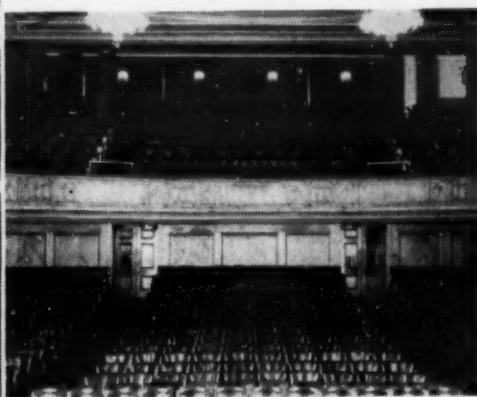
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HOLDS NEW POST

Spivakowsky Named Concertmaster of Orchestra

CLEVELAND, July 5.—Announcement has been made of the appointment of Tosy Spivakowsky as concert master of the Cleveland Orchestra, to replace Hugo Kolberg, who resigned at the close of the season.



Tosy Spivakowsky

Mr. Spivakowsky, who is in his late thirties, was born in Odessa, Russia. He began his studies in Berlin at six with Arrigao Serato, and later with Willy Hess at the Berliner Hochschule.

After his debut at eighteen he became concert master of the Berlin Philharmonic, occupying the position for several seasons. He toured throughout Europe. Later as a member of a trio with his brother Jascha, pianist, and Edmund Kurtz, 'cellist, he toured in Australia and New Zealand. He was appointed instructor of master classes in violin by the University Conservatory of Melbourne and engaged by the Australian Broadcasting Commission for recitals and regular programs for a number of years.

W. H.

Quimby Tendered Farewell Party

CLEVELAND, July 10.—Arthur W. Quimby, Curator of Musical Arts at the Cleveland Museum of Art since 1922, has resigned to become head of the music department of Connecticut College at New London. In addition to his work at the museum, Mr. Quimby has been professor of music at Western Reserve University and head of the music department at Flora Stone Mather College for thirteen years. A farewell party was given Mr. and Mrs. Quimby at the museum when speeches were made by William Mathewson Milliken, director, and Dr. Winfred G. Leutner, president of the university. A short musical program was given by Dr. Arthur Shepherd and Dr. Jerome Gross,

also an orchestra and chorus led by James Aliferis. A toy piano was given Mr. Quimby containing a cheque for the purchase of a harpsichord which he has long desired.

RINGWALL OPENS SUMMER SERIES

Elsie Houston Is First Soloist of Summer "Pop" Concerts—Adler Plays

CLEVELAND, July 10.—The fourth successive season of "Pop" concerts by the Cleveland Summer Orchestra opened on June 17, in Public Hall. The orchestra, composed largely of members of the Cleveland Orchestra, is conducted by Dr. Rudolph Ringwall. Felix Eyle is concertmaster. Three concerts are given, each week, with visiting soloists on Wednesday and Friday evenings and outstanding local artists on Saturday evenings. Dr. Ringwall introduces each work with a brief statement of the composer's intention or an interesting biographical sketch.

Elsie Houston, Brazilian soprano, added an exotic note as soloist at the opening concert, singing a group of South American songs by Ary Barroso, Hekel Tavares, and Villa-Lobos, then added a group of primitive songs, accompanying herself with native percussion instruments.

Sergeant James Meena, Cleveland baritone, was soloist on June 19 on the Army Relief Program. Dr. Ringwall arranged a program in which the military theme prevailed, and the soloist not only contributed his solos, the Prologue from 'Pagliacci', and 'Cortigiani Vil Razza', from 'Rigoletto', but led the audience in singing several of the songs popular during World War I.

Boris Goldovsky was soloist on June 20. The popular opera conductor, lecturer and pianist delighted

the audience by his playing of the Schumann Concerto in A Minor and was forced to add four encores.

The final orchestral group consisted of short orchestral works by Grofé, White, Coates, Rimsky-Korsakoff, and arrangements by David Guion, Lucien Cailliet, and Charles McBride. The latter is first 'cellist of the Summer Orchestra.

Larry Adler again demonstrated his unique art on June 24. He played the first movement of Bach's Concerto in A Minor; Earl Rolfe's arrangement of the Intermezzo by Heinz Provost, and Gershwin's 'Rhapsody in Blue'. Mr. Rolfe accompanied the soloist in a group of encores. Mr. Adler's last number was his version of 'Blues in the Night', for which he played his own piano accompaniments for left hand only.

Grainger Welcomed

Percy Grainger was soloist on June 26 at the British War Relief benefit concert. He was heard in the Tchaikovsky Concerto instead of the John Alden Carpenter Concertino, previously announced. The program also presented a group of his lilting pieces, including the suite, 'In a Nutshell', for orchestra, piano, and tuneful percussion, in which Mrs. Grainger assisted at the bells. The program opened with the Overture to 'The Merry Wives of Windsor' by Nicolai, and Tchaikovsky's Overture-Fantasia, 'Romeo and Juliet'.

The final concert of the first series, on June 27, featured Eunice Podis, Cleveland's young pianist. She played ably Grieg's Concerto in A Minor and added a Mendelssohn Scherzo, and the Chopin Etude in A Minor.

WILMA HUNING

CAIN PARK CONCERTS BEGUN IN CLEVELAND

'Rio Rita' Opens Series—Sunday Community Hour Led by Dawe—Chamber Concert Heard

CLEVELAND, July 10.—The fifth season of the Cain Park outdoor theater was scheduled to open on June 22, but a cold rain interfered. When weather conditions finally permitted the gay and colorful performance of 'Rio Rita' to get under way five excellent performances were given. The cast included Betty Thomson, William Boehm, Janet Caul, Anthony Tarkowski, and Berthold Lange, under the direction of Edwin Duerr, of Western Reserve University, and Handel Wadsworth. Dr. Dina Rees Evans is supervising director of all the activities of the Summer drama center and educational theater. Three additional musical productions, 'She Loves Me Not', 'H. M. S. Pinafore', and 'The Vagabond King', and six dramatic presentations are planned for the remainder of the season.

The first of the Sunday evening Community Hours, a popular feature of Cain Park activities, took place on June 28. Charles D. Dawe conducted a program given by the

SUCCEEDS GOLDOVSKY

Strickling Named Director of Cleveland Singers' Club

CLEVELAND, July 6.—George F. Strickling has been appointed director of the Singers' Club to succeed

Boris Goldovsky, who resigned to teach in Boston. Mr. Strickling has been director of choral music at Cleveland Heights High School for twelve years and has established a high degree of excellence in choral work.



George F. Strickling

The most recent of many out-of-town appearances and radio programs by the A Cappella Choir, under his direction, was in April during the Music Educators National Conference in Milwaukee at which time the program was sent by short wave to South America. Mr. Strickling has been director of the band, orchestra, and glee club at Case School of Applied Science since 1936, and has had many choral and instrumental compositions and arrangements published. He will conduct at the National Music Camp at Interlochen, Michigan, during this Summer.

W. H.

Orpheus Male Chorus.

The annual Courtyard Concert by a chamber orchestra composed of faculty members and students of the Cleveland Music School Settlement became an indoor event on June 12. The orchestra was led by George Rowe, faculty member, and clarinetist of the Cleveland Orchestra, who arranged a charming program. Emily McCallip is director of the Settlement.

W. H.

Cleveland Orchestra Reports Most Successful Season

CLEVELAND, July 10.—At the annual meeting of the trustees of the Musical Arts Association, sponsors of the Cleveland Orchestra, the report of Carl J. Vosburgh, manager, was most encouraging. It was revealed that the orchestra gave more concerts during the past season than any other major orchestra in the country. During this most successful season in its twenty-four-year history, 104 concerts were given in Cleveland. Contributions to the recent Maintenance Fund Drive totalled \$675.00 more than the \$7,000.00 goal. The membership of the Friends Orchestra was increased to 4,403—500 more than last year.

W. H.

Barthelson Conducts First AWVS Glee Club

Joyce Holloway Barthelson, composer, conductor, pianist and lecturer, is conductor of the American Women's Volunteer Service Glee Club, the first one in the country, organized at the Queen's division of New York City. The group has made many appearances at civic and patriotic functions. She is also conductor of the Contemporary Club Chorus of White Plains. A group of her symphonic band overtures will be published in the Fall.

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MUSICAL AMERICA
By FRIEDE ROTHE

Opera Season Opens at Teatro Colon in Buenos Aires with Premiere of Arthur Luzzati's 'Salomon', a Ballet Pantomime—Juan José Castro Conducts New Work—Puccini's 'Suor Angelica' and Tchaikovsky Ballet Round Out Evening—Association Wagneriana Sponsors Orchestral Concerts—Castro, Wolff, Olivares and Fritz Busch Conduct—Segovia, Arrau, Badia and Uninsky Are Among Recitalists

BUENOS AIRES

THE Teatro Colon Opera Season opened with the usual grand flourish on May 25, the Argentine National Holiday. The works chosen for the occasion included the premiere of Arturo Luzzati's 'Salomon', a ballet pantomime, and Tchaikovsky's 'Nutcracker Ballet', both with original choreography by Margarete Wallman. Juan José Castro was the conductor. The gala evening was rounded out with Puccini's one act opera, 'Suor Angelica', with Rachelle Ravinia in the name part and Ferruccio Calusio conducting.

With the music season in full swing, the Association Wagneriana, sponsoring outstanding concerts in Buenos Aires, began its annual music activities with an orchestral concert on April 27 at the Teatro Nacional de Comedia. Mr. Castro conducted a program which included the Haydn Symphony No. 104, the Prokofieff Concerto No. 3, Kodaly's Danzas del Marosszek and the Overture to 'The Bartered Bride'. Alexander Uninsky was the piano soloist.

On the same evening, the Quartet Renacimiento presented a program of Mozart and Franck and the Grupo Renovacion inaugurated its season at the Teatro del Pueblo. Their program consisted of a Sonata for piano by Ph. E. Bach, a Divertimento for clarinet, oboe and bassoon by the Czech composer, Erwin Schulhof, the Trio Vitebsk by Aaron Copland and a group of six songs by Jacobo Ficher set to words by Amado Villar.

Wolff Conducts Colón Players

On May 3, Albert Wolff conducted in the series of orchestral concerts by the Teatro Colón Orchestra preceding the opening of the opera season. The violinist, Henryk Szeryng, as soloist, was called upon for the 'Symphonie Espagnole' as well as for the Brahms Concerto. The rest of the program was made up of works by Mozart, Rabaud and Respighi.

On May 4 the Association Wagneriana presented the noted guitarist, Andres Segovia, who has become a perennial favorite. At the Teatro del Pueblo the Pro Arte Quartet of B. A. played on the same evening works by Mozart, Taneiff and Beethoven. Nor was this all the music of the day. The Concert Association of Argentina, initiated a new series under the direction of the conductor Carlos Olivares. Presented on the program was the 'Unfinished' Symphony, the Tchaikovsky Violin Concerto with Alejandro Scholz as soloist and a Symphony by the native composer, Alberto Williams.

On the 6th, Claudio Arrau gave the fourth program of his Beethoven Sonata Cycle at the Teatro Colon, playing the Sonatas Nos. 16, 17, 18, 19, 20 and 21. Fritz Busch conducted the fourth concert of the Teatro Colon series on May 7, giving a program which included the Beethoven 'Egmont' Overture, Strauss's 'Don Juan', the Schumann Fourth Symphony and the Prelude to 'Die Meistersinger'.

Claudio Arrau came back on the 10th, to continue with his Beethoven Sonata Cycle, which this time included the Sonatas Nos. 8, 11 and 28 (the 'Hammerklavier'). On the 12th, Fritz Busch followed with the fifth in the Teatro Colon series. Lia Cimaglia Espinosa was the soloist in the Brahms D Minor Piano Concerto, in a program which also included a Bach Chorale-Prelude, the Little Symphony by Ginastera, the Mozart German Dances and Strauss's 'Till Eulenspiegel'. On the 15th Arrau concluded his Beethoven Cycle before a huge and enthusiastic audience, playing the sonatas Nos. 12, 27, 28, 30, 31 and 32. The following evening, the Teatro Colon Orchestra series was also brought to a conclusion with Fritz Busch conducting the Beethoven Symphony No. 3, fragments from Alban Berg's Opera, 'Wozzeck', with Concepcion Badia, soprano soloist, and works by Ravel, Mompou, Granados and Wagner.

Busch Returns

To satisfy popular demand, Busch conducted an extra concert on the following evening, repeating the Beethoven Third and the Prelude and

WARD AND VAN VACTOR WIN JUILLIARD AWARD

Symphony and Overture, Respectively, to Be Published by Graduate School

In the Juilliard School of Music's competition among American composers, in which the winning composition is published by the School, and all profits accruing from sale, rental, or performance go to the composer, this year two compositions were chosen. One is the 'Overture to a Comedy', by David Van Vactor, and the other is the Symphony No. 1 by Robert E. Ward.

David Van Vactor is a member of the Chicago Symphony and one of the faculty of Northwestern University of School of Music.

Pvt. Robert E. Ward was born in Cleveland, O., twenty-five years ago. After graduating from high school in Cleveland he entered the Eastman School of Music in Rochester, N. Y., where he studied composition with Bernard Rogers and

'Love-Death' from 'Tristan'. The rest of the program comprised the Beethoven 'Egmont' Overture, 'Siegfried's Rhine Journey' and the Prelude to 'Die Meistersinger'.

The soprano, Concepcion Badia, was presented by the Association Wagneriana on May 18 following her success under Fritz Busch. She sang compositions by Handel, Paradies, Bossani, Pergolesi, Beethoven, Schubert, Brahms and modern songs by Castelnuovo-Tedesco, Buchardo, Pittaluga, Falla, Schonberg, Villa-Lobos, Mompou and Duran.

The Pro Arte Quartet gave its second concert of the season the same evening at the Teatro del Pueblo. The program comprised the Beethoven Quartet, Op. 18, No. 3, the Brahms Quartet Op. 51, No. 2, and the Theme and Variations by Gliere.

Uninsky Gives First Recital

On May 19, the Russian pianist, Alexander Uninsky, gave his first concert of the season at the Teatro Odeon. His program consisted of the Bach-Busoni Toccata, a Mozart Sonata, the Chopin Sonata in B Flat Minor, and pieces by Debussy and Infante.

Among other musical activities of May were recitals by Nina Sibirzeva, soprano; Isaac Weinstein, violin; Cora Aguirre Achaval, piano; Nibya Marino Bellini, Uruguayan pianist; Riberio Rosa, cellist, and Maria Esther Gurra, pianist, in sonatas; and a concert by the Asociacion Profesores Nacionales, devoted to the music of Honorio Siccardi.

MEXICO, D. F.

The proposed season of opera with Metropolitan stars sponsored by the government has been postponed until September.

RIO DE JANEIRO

Eugene Szenkar, conductor of the Brazilian Symphony for the past two years, has resigned from his position in favor of Joao Sousa Lima, a local pianist.

Howard Hanson. On graduating he went to the Juilliard Graduate School and studied composition with Frederick Jacobi. Later he studied conducting with Albert Stuessel, also at the Juilliard Graduate School. For two years he taught at Queens College, Brooklyn.

Ward's Symphony was first performed by the Juilliard Orchestra with the composer conducting. Since then it has received performances in Rochester, Minneapolis, West Point, Chautauqua, New York and over the Columbia Broadcasting System. At present he is writing and arranging music for Fort Riley's soldier show, 'The Life of Riley'.

TOWN HALL AWARD CANDIDATES CHOSEN

Bergsma, Sapp and Joio Commissioned to Write Works for New Forum Series

The three candidates for the new Town Hall Competition Award are William Bergsma, senior at the



Alexander Brailowsky, Who Is Giving a Series of Concerts in Buenos Aires, Is Greeted by Souza Costa, Brazilian Finance Minister, After a Broadcast under Government Auspices in Honor of the Letter and on the Occasion of a Visit to Belo Horizonte, Capital of the State of Minas

BUENOS AIRES, July 8.—Alexander Brailowsky, pianist, gave his first concert at the Teatro Colon to a capacity house and as the first six concerts announced were entirely sold out in advance, four extra appearances were added to his itinerary for this city. Previously, Mr. Brailowsky gave five recitals in twelve days in Sao Paulo and made an orchestral appearance. He also appeared in Santos and in Rio de Janeiro, giving nine recitals in the latter city, making two broadcasts and appearing as soloist with orchestra, all within a period of five weeks. The pianist also played at Trinidad and at Belem, in Northern Brazil.

Eastman School of Music; Allen Sapp, nineteen-year-old senior in the music department of Harvard University, and Norman Dello Joio, of the Juilliard Graduate School of Music.

Each of the candidates under the terms of the Award will be commissioned to write a work for the same combination of instruments, for the same duration (fifteen minutes), and these works will all receive performance by the Sidenberg Little Symphony, Daniel Sidenberg conducting, on the Feb. 17, 1943, event of the Town Hall Music Forum.

Mr. Bergsma, Mr. Sapp, and Mr. Dello Joio were designated by the composition faculties of the Eastman School of Music, the music department of Harvard University, and the Juilliard Graduate School of Music, as their outstanding students, whose scholastic accomplishments in composition indicated that their music deserves public recognition through performance before the New York music public and critics.

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The Metropolitan Goes On

IF there was doubt in some quarters as to what this war year would mean for the continuance of lyric drama at the Metropolitan, those doubts have been resolved. There will be opera at the old stand. That is good news. Possibly there could be no better news, since the Metropolitan remains one of the basic institutions of America's musical life, whatever the ups and downs of particular seasons and the criticisms that for one reason or another are leveled against it, year after year.

Since it was opened in 1883 and wrested from the old Academy of Music the prestige of being New York's abode of both opera and fashion, there have been but two years without a regular season by one or another of the successive companies that have been loosely termed the Metropolitan. One was the year of the Spanish-American war. The other was the winter after the fire of 1892, which resulted in a remodeling of the interior. In every other year there has been opera at the Metropolitan, first under the management of Henry E. Abbey, then the stockholders with Leopold Damrosch in charge, next Edmond E. Stanton, who was followed by Abbey, Schoeffel and Grau, who led on to Maurice Grau. After Heinrich Conried came the long regime of Giulio Gatti-Casazza (with Andreas Dippel as his associate for the first two years). With the death of Herbert Witherspoon, who succeeded Mr. Gatti in 1935 but was stricken between seasons, began the continuing administration of Edward Johnson.

All of these successive managements made important contributions to New York's musical history and their activities loom large in the annals of opera in America. Mr. Johnson's time has been full of trials and difficulties. These have been surmounted and though there have been fewer new voices of importance in recent years,

the general standards of the famous old house have been maintained. For the new season, there has been a lowering of prices. With a five-dollar top (exclusive of taxes) the Metropolitan's seats are to be cheaper than they have been in many years. The experiment ought to pay. The opera should be doubly welcome and whole-heartedly supported in the sixteen-weeks season to come.

A Veteran Points the Way

The Peabody Conservatory of Music in Baltimore, approaching the seventy-fifth anniversary of its founding, offers an example of artistic and patriotic vitality in the interest of music during wartime which could be followed with profit to themselves and to the country at large by other educational institutions in the land, musical or otherwise. During the coming season, Peabody will add two new series of concerts to its traditional course of Friday afternoon recitals, one a series of chamber music concerts to be given by the Musical Art Quartet, the other a series of 'Patriotic Programs' for which artist members of the faculty will contribute their services and for which there will be no admission charge.

There is a historic rightness about this expanded activity and greater expenditure of energy in the cause of music by the old conservatory at a time when the missiles of war are raining relentlessly upon the cultural structure of the whole world. The Peabody concerts were born out of the smoke of battle, as it were, in 1866 and they first were conducted by a brigadier general wounded in the Civil War. They have continued uninterrupted since that time and they constitute one of the oldest, if not the very oldest continuing concert series in this country.

Thus a seasoned veteran and patriarch points the way. Do doubt and a faint heart assail certain youngsters? Then let them look to the example of an elder who has been through the fray before. The thunder of war is a call to battle, not a signal for retreat to old warriors. They know that music also serves.

A Triumph for the Bowl

News that the celebrated Hollywood Bowl concerts are proceeding as usual during July and August signalizes one of the greatest single victories thus far achieved by music and its sponsors over the handicaps imposed upon concert-giving by war conditions. These concerts take place virtually on the door-step of the western war theatre, so far as the continental United States is concerned, and there was serious question on the part of military as well as civilian authorities as to whether the long series would be permitted to take place. Through careful planning and adjusting and intelligent co-operation a method finally was evolved by which the music could go on. Mrs. Leiland Atherton Irish, and all those associated with her in this notable achievement, have earned the hearty congratulations of the entire musical profession.

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Personalities



José Iturbi Gives a Piano Lesson to His Two Little Grandchildren, Maria Teresa and Maria Antonia, as His Niece, Amparo, Daughter of the Pianist, Amparo Navarro, Looks On

Chavchavadze—The Russian pianist, George Chavchavadze, recently purchased the 120-acre estate of the late George B. Post, former president of the New York Stock Exchange, at Bernardsville, N. J.

Toscanini—A gift of 100 phonographic discs of his own recordings of well-known music has been made by Arturo Toscanini to naval stations in the third naval district. The gift included albums and single discs. They will be sent in rotation to the various stations for concerts and for the benefit of individual listeners.

Bartlett - Robertson—The duo-pianists, Ethel Bartlett and Rae Robertson, like most artists, have hobbies. That of Miss Bartlett is collecting precious stones while Mr. Robertson always carries with him a cigarette case which turned aside a bullet when he was serving in the British Army during the first World War.

Robeson—Although he appeared in London as Othello with conspicuous success, Paul Robeson has not yet been seen in the role in this country. He will, however, make appearances as the Moor during August at Princeton and Harvard in a production directed by Margaret Webster.

Barbirolli—A letter received recently from John Barbirolli, now in London, tells of an uneventful voyage across the Atlantic on a freighter with five other passengers. The ship was laden with bacon for Britain. "So, you see", said the Philharmonic-Symphony conductor, "I was literally bringing home the bacon"!

Caruso—One of the passengers on the Drottningholm, which arrived from Lisbon on June 30, was Mrs. Enrico Caruso, widow of the great Metropolitan Opera tenor, and her daughter Gloria. Mrs. Caruso had done war relief work in Italy at the outbreak of the war and had later gone to France where she continued her activities. Speaking from the ship's rail, she told reporters that the French people "loathed" Pierre Laval.

Jepson—Having won her spurs as a singer, Helen Jepson is now making a name for herself as a speaker in various fields of patriotic endeavor. Navy Relief, War Bonds and appearances at USO centers have filled most of her spare time recently. "I love it", declared Miss Jepson, "not only is the cause worthy and necessary, but I particularly like speaking in a free-and-easy manner without a script. When you're being really sincere there's nothing like ad-libbing your appeal"!

AFM HOLDS ANNUAL MEETING IN DALLAS

Petrillo Re-elected President—Federation Condemns Byrd Attack on WPA Music

DALLAS, July 6.—The six-day session of the forty-seventh annual convention of the American Federation of Musicians adjourned on June 13. Over 1,000 delegates and visitors assembled for this important meeting, which discussed routine business, electing officers at the final session. These were James C. Petrillo, Chicago, re-elected president; vice-president, C. L. Bagley, of Los Angeles; secretary, Fred W. Birnbach, Newark, N. J.; and Harry E. Brenton, Boston, re-elected financial secretary-treasurer. Executive board members included Walter M. Murdoch, Toronto; John W. Parks, Dallas; Oscar F. Hild, Cincinnati; Chauncey A. Weaver, Des Moines; A. Rex Riccardi, Philadelphia. Jacksonville, Florida, was selected for next year's convention.

A resolution condemning Senator Harry F. Byrd of Virginia was expunged from the records of the convention in an executive session, but Mr. Petrillo was instructed to answer a recent magazine article of Byrd's attacking the WPA music project. Submitted by a group headed by A. A. Tomei of the Philadelphia local, the resolution castigated Byrd for the magazine article. It recommended that all members of the federation withdraw from any engagement or function immediately as soon as they should become aware of his presence there and that employers should be notified in advance that the musicians would withdraw if he should appear. The action would be in the nature of punishment until such time that Byrd should realize that money spent for music is not waste.

M. C.

Champions the Piano Music of Smetana

Rudolf Firkusny, Czech Artist, Deplores Lack of Familiarity, on Part of Americans, with Composer's Most Personal Medium of Expression

It is unfortunate that so large a part of the American concert public is unfamiliar with Smetana's piano music. The piano was my countryman's most personal medium of expression, and it will be my cherished purpose to bring audiences in this country to a realization of the beauty and feeling inherent in his music.

Historical, epic, or purely fictional subjects Smetana reserved for his symphonies and operas, but when he wished to express some deep emotion of his inner life, he chose the piano. When his little five-year-old daughter Frederika died, it was to the piano he turned to pour out his desolation, and we have the lovely piano Trio in G Minor. I hope some day to find two kindred spirits who will join me in performing this work. One of the most effective works of Smetana's is a cycle entitled 'Dreams'. There is a lovely Etude called 'By the Seashore' which is reminiscent of



Gabriel Fauré on the Occasion of a Tribute Paid Him by the Sorbonne. He Had Been Head of the Paris Conservatory for Thirteen Years

HARRISBURG PLAYERS GIVE FINAL CONCERT

Raudenbush Conducts Symphony with Kilenyi as Soloist—Youth Concert Offered

HARRISBURG, PA., July 10.—The eighty-sixth concert of the Harrisburg Symphony, George King Raudenbush, conductor, brought Edward Kilenyi, pianist, as soloist in a brilliant performance of the Liszt Piano Concerto No. 1. So heartily was the young pianist applauded that he responded with two encores, a Chopin Nocturne and the Fifteenth Rhapsody of Liszt.

Mr. Raudenbush conducted the Beethoven 'Pastoral' Symphony and Berlioz's 'Roman Carnival' Overture. The concert, which was

his sojourn in Sweden. Two volumes of dances which he entitled 'Souvenirs de Bohême en forme de Polka' he dedicated respectively to two young ladies who were causing him much uncertainty as to which he loved the more. In addition there are two extra Polkas inspired by the same ladies, one based on the letters F E D A (Froejda was the name of one). He finally chose the other young lady, Bettina, for his wife—his second marriage.

Then there are two sets of three each of 'Polkas de Salon' and 'Polkas Poétiques'; there is a Concert Study in C, a Concert Fantasy on Czech folksongs; and a most interesting dramatic sketch based upon Shakespeare's 'Macbeth', one of the scenes wherein Macbeth speaks to the witches.

But greatest of all Smetana's piano works is surely his last, the two sets of 'Polkas and Czech Dances', composed in 1877. When Book I was being edited the publisher Urbanek wanted to change the title to 'Dances', but Smetana held out for the original title, saying it expressed the individual folk spirit of his country. He added that he was trying to idealize the Polka of Czechoslovakia as Chopin did the Polish Mazurka.

RUDOLF FIRKUŠNY

What They Read Twenty Years Ago

MUSICAL AMERICA for July, 1922



Christian Sinding with Nan Stephens of Atlanta, District President of The Federation of Music Clubs (Left), Marie Tiffany, Soprano of the Metropolitan Opera and Mrs. Sinding (Right), Just Before Sailing. (Right) Mischa Elman and His Sister, Lisa, Pianist, Returning to the U. S. After a European Tour

So What?

New York City Government Launches Plan to License Teachers of Singing for the protection of Music Students. Aim to Create Standards in Teaching Methods. Movement Has Approval of Many Teachers, Though Some Favor Registration Rather Than Examinations.

1922

the last of the season, began with a performance of the National Anthem.

In the afternoon the orchestra gave the last Young People's Concert of the season. 120 pupils of the Progress School sang excerpts from Humperdinck's 'Hansel und Gretel'. Mrs. B. Nickum trained the singers.

MARKAN RECORDINGS ARRIVE IN ICELAND

Metropolitan Opera Soprano Sends Greetings to Her Native People and U. S. Troops

Maria Markan, soprano of the Metropolitan Opera Association, is helping cement the ties of friendship between the United States and her native country, Iceland. Miss Markan has made for the U. S. Government a series of recordings which have arrived in Iceland for the use of the Island's radio stations. The recordings are addressed not only to her native people, but also to the American troops now occupying the Island Republic.

By these records, Miss Markan also extends personal greetings to her countrymen and comments on the cultural ties which bind United States and Iceland together. Miss Markan, the first Icelander ever to join the Metropolitan Opera, arrived in America a year ago and made her Metropolitan debut in January.



Yet Still Going Strong

"Jazz is doomed", says Theodore Kosloff, Russian dancer; "America is rapidly approaching a 'morning after' disgust for her spree of sensual dancing".

1922

Where Are Those Dollars?

Contributions of a dollar each from a million persons are relied upon by the Opera in Our Language Foundation and the David Bispham Memorial Fund to build an American opera house in Chicago for the production of opera in English.

1922

Imperceptible

Theodore Dubois has been awarded the Reynaud prize of 10,000 francs for his work as a composer and his influence upon the younger generation of musicians.

1922

Music as She Is Taught

Students on recent examination papers in the art of music wrote: "The principal solos in Handel's 'Messiah' are 'Everybody Shall be Exalted' also, 'Every Valley Should be Exhausted'." Still another student defined a 'canon' as "something very large which is difficult to play upon".

1922

Scandinavia vs. France

At the first hearing in Stockholm of Milhaud's 'L'Homme et son Désir' and 'La Maison des Fous' and other new ultra-radical numbers, the performance was received with boos and hisses.

1922

Then—as Now?

Lure of Summer Music Attracts Record Throngs to N. Y. Stadium. Opening of New Series of Concerts Brings Unprecedented Outpouring with All Seats Taken and Field Capacity Taxed. Henry Hadley Conducts Philharmonic.

1922

NEW SINGERS HEARD WITH GALLO OPERA

Elizabeth Wysor Has Debut As Azucena, Leonard Stokes as Silvio—Gertrude Ribla Sings Santuzza—New York Engagement Presents Varied Repertoire

Ten performances, counting both operas of a double bill, were given by Fortune Gallo's San Carlo Opera Company in the last eight days of its New York engagement, which ended on Sunday evening, May 17, at the Center Theatre. Of these 'Rigoletto', 'Carmen' and 'Aida' were repetitions; 'La Bohème', 'La Traviata', 'Cavalleria Rusticana', 'Pagliacci', 'Faust', 'The Tales of Hoffmann' and 'Il Trovatore' were heard for the first time in the series. 'The Tales of Hoffmann' was sung in English at the Saturday matinee on May 16, as 'The Secret of Suzanne' and 'Martha' had been done at the matinee on May 9.

The assumption that the indefatigable Carlo Peroni would conduct the entire run of fifteen performances was upset on the evening of May 16 when he turned over to Angelo Canarutto the leadership of 'Il Trovatore'. Elizabeth Wysor, the widely known concert contralto, made her debut with the company in this opera, singing expressively, and with a desirable weight of voice, the part of Azucena. She was warmly applauded, as were the other principals, who included Mobley Lushanya as Leonora, Aroldo Lindi as Manrico, Mostyn Thomas the Count di Luna and Harold Kravitt as Ferrando. Miss Lushanya's presentation of the soprano part was particularly effective.

The singers in a well-routined performance of 'La Bohème' on May 10

were Dorothy Kirsten as Mimi, Leola Turner as Musetta, and, in the male roles, Sydney Rayner, Mario Valle, Stefan Kosakevich, Harold Kravitt and Richard Wentworth. Miss Kirsten, a newcomer, had a personal success as Mimi. The next night's 'La Traviata' brought to fresh attention the well-sung Violetta of Lucille Meusel and introduced the equally agreeable Alfredo of Eugene Conley, along with the rich-voiced Elder Germont of Ivan Petroff. These three supplied as admirable a singing combination as the San Carlists have presented in some time.

The cast of 'Cavalleria Rusticana' on May 12 included Gertrude Ribla, a soprano new to the Gallo forces. She sang the role of Santuzza ably and had the competent collaboration of Mr. Rayner as Turridu, Stefan Kosakevich as Alfio and Charlotte Bruno as Lola.

Miss Kirsten was an attractive Nedda in 'Pagliacci'. Leonard Stokes, making his first appearance as Silvio, shared with her the good singing of the love duet. As Canio and Tonio, Mr. Thomas and Mr. Lindi made their customary effect.

A change in the second 'Rigoletto' cast brought Miss Meusel to the role of Gilda, which she presented with vocal skill and charm. Other changes in the casts of repeated works resulted in Mr. Valle being heard as Escamillo in 'Carmen' and Mr. Rayner as Radames in 'Aida'. Eugene Conley sang very creditably the title role of 'Faust' on May 15, with Miss Turner, Mr. Petroff and Mr. Kravitt in the other chief roles. In the next afternoon's 'Tales of Hoffmann', Olympia was entrusted to Grace Panvini, Giulietta to Miss Turner and Antonio to Miss Meusel, with good results. Mr. Conley was a vocally attractive Hoffmann and Mr. Kosakevich impersonated ably Spalanzani and Dapertutto. Several of the audiences were of capacity size.



Franz Allers

Apeda

ALLERS NAMED CHIEF CONDUCTOR OF BALLET

Replaces Kurtz as Musical Director of Monte Carlo Dance Company

Franz Allers, who conducted the Ballet Russe de Monte Carlo and the Philharmonic-Symphony at the Lewisohn Stadium, has succeeded Efrem Kurtz as first conductor of the Monte Carlo ballet, which will open its annual Fall season at the Metropolitan Opera House early in October.

Mr. Kurtz has resigned from the company, to devote himself to concerts and appearance as guest conductor with this and other ballet companies.

Mr. Allers has made four trans-continental tours, conducting an average of twenty-eight performances a month with the leading orchestras of the country. He has made one South American tour, appearing with the four major orchestras of that continent. He conducted the New Jersey Philharmonic in Paterson, N. J., on June 29, at a concert for workers in war plants.

Dorothy Baker, soprano, will make appearances at Bay View, Mich., in the months of July and August.

PROVIDENCE HOLDS ANNUAL FESTIVAL

Chorus, Band, Tentoni and Staigers Appear Under Archer and Goldmans

PROVIDENCE, R. I., July 10.—The Providence Festival Chorus, the Goldman Band, Rosa Tentoni, soprano, and Del Staigers, cornetist, with John B. Archer as choral leader, and Edwin and Richard Goldman, as directors of the band, presented the annual festival concert in Roger Williams Park on June 14. Works by Block and Converse, sung by the chorus, opened the program. Other ensembles were the Grand March from 'Aida' and 'Scene and Prayer' from 'Cavalleria Rusticana', Miss Tentoni singing the solo in the latter.

The band, under Richard Goldman, played compositions by Stravinsky, Tchaikovsky and Reeves and Miss Tentoni sang the 'Habanera' from 'Carmen' and a group of songs and Mr. Staigers played the fantasy, 'The Carnival of Venice'. Threatening weather did not deter a large audience.

Mrs. Arthur M. Allen was re-elected to the presidency of the Community Concert Association at the annual meeting of the organization on June 29. All of the other officers were also returned. Concerts next season will be given by Vladimir Horowitz, Robert Weede, Bidu Sayu, the Minneapolis Symphony and Yehudi Menuhin.

Irene L. Mulick of Cranston was elected president of the State Federation of Music Clubs on June 5. She succeeds Ada H. Miller. At a meeting on June 1, Elsie L. Hankins was reelected as president of the Monday morning Musical Club.

Walter Legawiec, violinist and composer of Central Falls, again won the season scholarship for study at the Berkshire Music Center.

ARLAN R. COOLIDGE

Red Cross Benefit Given in Forest Hills

FOREST HILLS, L. I., July 5.—Samuel W. Pearce presented a concert at the Inn for the benefit of the Red Cross on June 3. Artists heard were Larra Browning, soprano; Ernesto Berumen, pianist; Myron Szandrowsky, baritone; and Russell Thompson, tenor. Mr. Pearce was the accompanist. Mrs. Harold Donaldson read an original poem and Albert S. Howson gave an address.

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CARNEVALE CONDUCTS PENNSYLVANIA GROUP

Leads Philharmonic in Novelties at Town Hall—Dawn Balleriny Is Soloist

PHILADELPHIA, July 3. — The Pennsylvania Philharmonic under Luigi Carnevale, young and energetic founder-conductor ended its season with a concert at Town Hall on May 15, offering Dvorak's 'New World' Symphony. Mr. Carnevale guided the orchestra (one of the city's several professional organizations) in a gratifying presentation of the popular work and in well-sounding projections of Tchaikovsky's 'Marche Slave', Strauss's 'Emperor' Waltz, and Bellini's 'Norma' Overture. Also listed were Mr. Carnevale's colorfully-textured 'Poemetto Pastorale' and his transcribed version of a 'Cantata' by Herbert J. Tily. Dawn Balleriny, soprano, as soloist, sang Spross's 'Minor and Major' and arias from Mascagni's 'Cavalleria Rusticana' and Puccini's 'La Boheme', the Spross work with Mr. Carnevale's orchestration of the accompaniment.

Luigi Carnevale

A series of "Pop Concerts" by Louis Gross and an orchestra of able professional musicians was recently inaugurated at Town Hall, soloists including Elvira Del Monte, soprano. Anna Bustein-Bieler, pianist, in Mozart's D Minor Concerto and a group of solo pieces featured the final concert in the Roxborough Symphony season. Leonard DeMaria conducted.

Other groups credited with May concerts were the Germantown Symphony, Jeno Donath, conductor, and Robert Parris, pianist, soloist; Old York Road Symphony, Louis Angeloty, conductor; West Oak Lane Symphony, Dr. Harry J. Peoples, conductor; the Germantown Youth Orchestra, and the Women's Symphony, J. W. F. Leman, conductor.

LOCAL ARTISTS HEARD

Paul Nordoff Appears on Chamber Program—Recitals Given

PHILADELPHIA, July 10.—Under auspices of the Music Alliance an interesting program of solo and chamber music on June 6 had as participating artists Paul Nordoff, composer-pianist; Christine Blackadder, contralto; Gabor Rejto, cellist, and Sadah Shuhari, violinist. Songs and instrumental works by Mr. Nordoff were prominent on the program and other composers represented were Debussy, Ravel, and Mussorgsky.

Wilbur Evans, baritone, and Doris Blake, soprano, were presented on a Wanamaker Store concert on June 10, Henri Elkan conducting.

An al fresco "Twilight Musicale" for benefit of the Philadelphia Chamber String Simfonieta Fund took place on June 29 at 'Deepdene', Wynnewood estate of Mr.

Philadelphia

By WILLIAM E. SMITH

and Mrs. Gideon Boericke, prominent patrons of the organization. The performing artists were Agnes Davis, soprano; Howard Vanderburg, Philadelphia Opera Company baritone, and Milford Snell, pianist. Mr. Vanderburg replaced Benjamin DeLoache, originally scheduled.

On June 30 at the Stephen Girard Hotel, Benjamin Grobani presented several of his artist pupils in a vocal recital.

WPA FORCES BEGIN OUTDOOR EVENTS

Sabatini Conducts Programs in Parks—Local Soloists Appear with Symphony

PHILADELPHIA, July 10.—Endorsed by the Philadelphia Council of Defense Music for Victory Committee and dedicated to 'Music for Morale and Victory' with sponsoring agencies including the Fairmount Park Commission, a series of outdoor concerts by the Pennsylvania WPA Symphony was launched with a program in the spacious Grand Court of the Philadelphia Art Museum on June 24.

Led by Guglielmo Sabatini and with Catherine Latta, mezzo-soprano, as soloist in arias from 'Samson and Delilah', 'Il Trovatore', and 'Carmen', the event drew a large and appreciative audience. The orchestra fare included Rossini's 'William Tell' Overture, Strauss's 'Blue Danube' Waltz, and

works by Offenbach, Gliere, and Smetana. Also given was Aaron Coplands "An Outdoor Overture".

An Art Museum concert on July 1 under Mr. Sabatini offered Douglas Macauley, bass-baritone, in arias from 'Ernani' and 'Tannhäuser', and an orchestral list made of of Verdi's 'La Forza del Destino' Overture, Strauss's 'Tales from the Vienna Woods' Waltz, a group of Dvorak's Slavonic Dances, and other pleasing pieces. On June 29 with Mr. Sabatini conducting and Alfred Clymer, tenor, as assisting artist, the WPA instrumentalists performed at Hunting Park Music Pavillion.

The premiere of a Suite, 'The Legend of Sleepy Hollow', by Robert H. Elmore of this city and the first Philadelphia performance of Mario Castelnuovo-Tedesco's violin Concerto in G Minor were features at a Pennsylvania WPA Symphony concert at the University of Pennsylvania on June 7, Mr. Sabatini conducting. Mr. Elmore's opus proved enjoyable and was warmly accepted, the composer appearing on the stage to acknowledge the applause. On an initial audition the Castelnuovo-Tedesco Concerto impressed as a worthwhile and interesting addition to the literature for violin and orchestra. Jesse Ceci, youthful local violinist, furnished a convincing account of his technical and musical abilities in the solo part.

The program also listed Liszt's piano Concerto in E Flat with Evelyn White an excellently qualified soloist.

R.P. IULA ACCEPTS BALTIMORE POST

Flutist Named Executive Secretary on Board of Municipal Music

BALTIMORE, July 3.—Robert P. Iula, flutist, and a member of the Baltimore Symphony since its inception, and who also organized and conducted the Baltimore Stadium Symphony in 1939-40, has accepted, and is now active in, the post of executive secretary on the newly-formed Board of Municipal Music.

The duties of the executive secretary entail complete administration of municipal music under authority of the board, including the employment, discharge and supervision of musicians, conductors, and the plans for the band concerts as well as the symphony series. The executive secretary is also to act as contact between the board and local or national union problems.

The board announced the short six-week schedule of band concerts to be given in various sections of the city by the Park Band, P. Osmar Steinwald, conductor, and the Municipal Band, Robert V. Lansinger, conductor. These programs will be supervised by the executive secretary subject to the board's sanction.

In offering this post to Mr. Iula

the board also invited Frederick R. Huber, former Municipal Music Director, to serve as consultant and adviser. Mr. Huber declined and in a letter to the board expressed his willingness to assist in the advancement of local music as requested, but without compensation.

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HEAR RECITALISTS IN LOS ANGELES

Cherkassky, Gundry, Traubel and Thomas Contribute to Concert Fare

LOS ANGELES, July 5.—Shura Cherkassky, pianist, gave his first concert in Los Angeles on June 23 in the Ebell Theater before a distinguished audience. It was an exacting program and he electrified his hearers with technical prowess and musicianship.

One of the last concerts given by a young artist here was the violin program by Roland Gundry in the Coleman series in Pasadena's Playhouse on April 19. Harry Kaufman was the assisting artist at the piano.

Duo-pianists of eleven years, Jacqueline and Eugene Campbell, made their successful debut on April 26 in the Biltmore Music Room with Dianne Hirsh, young soprano, as an added attraction. Shibley Boyes performed accompaniments.

Helen Traubel gave her second concert in Los Angeles's Philharmonic Auditorium on April 14, singing music by Beethoven, Wagner, Schubert, Richard Strauss, Gluck, Carl Engel, Arthur Foote and Frank LaForge.

Baritone Sings Spirituals

John Charles Thomas concluded the Behymer series on April 21 with a representative concert list accompanied by Carroll Hollister.

Cornelius van Vliet, former first 'cellist of the Cincinnati Symphony, gave a program of distinction in the Assistance League Playhouse on April 19. Ralph Linsley, excellent ensemble pianist, played with Mr. Van Vliet.

George and Netta Garner, tenor and pianist, gave a concert on May 21 at Thorne Hall, Occidental College, and were warmly received, the program being the result of extensive research in music of American and English Negro composers and the Spirituals not often heard.

ISABEL MORSE JONES

OPERA AND BALLET ON WEST COAST

Pasadena and School Groups Appear—Horton Dancers Offer New Works

LOS ANGELES, July 2.—The Opera Associates, Inc. of Pasadena presented their second opera of the year in the Civic Auditorium on June 2. 'The Barber of Seville', conducted by Richard Lert and directed by George Houston, was presented in a modern version in English. The cast was: Charles Platte, Almaviva; Douglas Beattie, Bartolo; John Raitt, Figaro; Blossom Benson, Marcellina; Virginia Card, Rosina and George Burnson, Basilio.

The Horton Ballets in Wilshire Ebell Theater on June 4 attracted the modern dance following. 'I Tierra I Libertad I', a new ballet proved to be an important tribute to Mexico and an expertly choreographed story of freedom's drama. The other offering on the program was 'Something to Please Everybody', a clever revue.

'The Devil and Daniel Webster' was given by the City College Opera Department with full orchestra and the blessing of its composer, Douglas Moore, who was here at the time. Hugo Strelitzer produced and conducted it and John Arnold Ford led the cast in the part of Jabez. Wynne Davis sang the part of Mary.

The California Opera Academy presented 'The Magic Flute' in English at the Ebell Theater from June 26 to 30 under the direction of Theodore Bachenheimer, conducted by Hugo Strelitzer. The music coach who did extraordinarily well with a young cast was Berthe Van den Berg. Joseph Sullivan sang Tamino, George Burnson, Papageno.

Chamber Ensembles Heard

The University of California and the Elizabeth Sprague Coolidge Foundation presented the London String Quartet with Lauri Kennedy, first 'cellist of the Los Angeles Philharmonic, taking the place of incapacitated Warwick Evans and with Emanuel Bay, pianist, as assisting artist, in concerts in May, in Bovard Hall. Anthony Collins's B Flat Quartet, written for this ensemble and heard for the first time, the Hindemith F Minor Quartet, a D Minor Quartet by Randall Thompson and the 'Biscay' Quartet by McEwen were the unusual works presented.

The Brodetsky Ensemble, sponsored by the Friends of Music, offered a program of Ravel and Men-

delsohn Quartets and works by Russian composers in the Ebell Theater on May 17, under the direction of Julian Brodetsky. 'American Music Day' at the Ebell Club on May 20 brought works by Mabel Woodworth, Elinor Remick Warren, sung by Eula Beal; A. Walter Kramer, MacDowell, W. Clifford Heilman and Victor Herbert, played by Cornelius van Vliet, 'cellist.

The City College A Cappella Choir gave a concert in Embassy Auditorium on May 27, conducted by Ralph Peterson. The Bach Magnificat and a new work by Glenn Woods, 'Before Flight', were included in the program.

ISABEL MORSE JONES

LOS ANGELES ATTENDS NEW MUSIC PROGRAM

Arthur Leslie Jacobs Directs Modern Festival—Resident Composers Represented

LOS ANGELES, July 7.—A modern music festival was directed by Arthur Leslie Jacobs in the First Congregational Church on May 23.

Hindemith's Quartet for clarinet, violin, 'cello and piano, performed by Franklin Stokes, Alexander Murray, Paul Bergstrom and Ingolf Dahl was the meaningful music which attracted most attention in the afternoon program. The Marlborough School A Cappella Choir, under Ruth Krehbiel Jacobs, sang Vaughan Williams's 'Magnificat'. Of resident composers, Ernest Toch was represented by a chamber symphony, 'The Chinese Flute', conducted by Leo Mueller with Dorothy Sayles, soprano. Normand Lockwood's 'Passion after the Seven Last Words', commissioned for this program, was sung by the Chancel Singers under Mr. Jacobs with Eugene Pearson, narrator. It was austere, but promising. Simon Carfagno's 'This and That' Suite for violin and piano was played by the composer and Emil Danenberg.

In the evening the large audience heard the Second Movement from Leo Sowerby's Organ Symphony played by Clarence Mader and found it easy to enjoy. The climax of the evening came in Britten's 'Ballad for Heroes' sung by the Cathedral Choir, Julian Liebman, tenor, and conducted by Mr. Jacobs, with the orchestra part played by Lewis Elderidge, organist, and Ernestine Holmes, pianist. It is an impressive, new choral work. Others were Philip James's 'General William Booth Enters Heaven' and George A. Lynn's noble setting of the Gettysburg Speech. George Tremblay improvised on themes submitted from the audience by Arnold Schönberg, Joseph Achron, Ernst Toch and Adolph Weiss. His 'Transportation' for string quartet, played by the McCarthy-Peet Quartet, and Roy Harris's Quintet, with Ignace Hilsberg at the piano, completed the remarkable program. I. M. J.

Conley Joins NCAC

Eugene Conley, young American tenor, recently joined the artist list of the National Concert and Artists Corporation. In addition to radio work, Mr. Conley has appeared with the San Carlo Opera Company.

BLODGETT GETS POST AT MUSEUM OF ART

Named Curator to Succeed Quimby at Cleveland Institution—Well- Known as Organist

CLEVELAND, July 6.—Walter Blodgett, whose festivals of church music have been events of keen in-



Walter Blodgett

terest to the music minded of Cleveland, has been appointed to succeed Arthur W. Quimby as Curator of Musical Arts at the Museum of Art.

He is thirty-four and was born in Grand Rapids and graduated from Oberlin College with the degrees of B. A. and Mus. Bac. He was organist at the University of Chicago during 1928-29, taught at the Meadville Seminary in Chicago in 1930, and has won a number of honors including a two-year fellowship in English, in the field of Chaucer, at Oberlin, and a three-year piano scholarship in Juilliard School. In 1937 he studied at the College of St. Nicholas at Chisholm, England, and spent a Summer in Germany studying organ design and construction. A member of the National Guild of Organists, he has played at the opening of three chapters. In Cleveland he has held the post of organist and choir-master at the Epworth-Euclid Methodist Episcopal Church for seven years, leaving to accept a similar post the following year at St. James Episcopal Church, where he inaugurated the church music festivals. Last year he assumed the post of organist and choir master at First Unitarian Church. W. H.

Marion Rous Leaves Hospital

Marion Rous, pianist and lecturer, who has been a patient at the Lenox Hill Hospital since late in May when she suffered a broken hip by falling on the polished floor of a music store, has recovered sufficiently to leave the hospital.

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OFFICERS ELECTED BY OPERA GUILD

Lucrezia Bori Named Chairman of Board, Mrs. J. R. Truesdale, President

The Metropolitan Opera Guild, completing its seventh year of service to opera under the leadership of Mrs. August Belmont, elected Lucrezia Bori as chairman of the board of directors at its annual meeting held recently.

Mrs. Belmont was installed by resolution as founder of the Metropolitan Opera Guild and will continue her affiliation with the work of the organization, while Miss Bori and Mrs. Joseph R. Truesdale, newly elected president of the Guild, will take up the du-



Lucrezia Bori

ties of direction of the Guild's active work.

During the seven years under the leadership of Mrs. Belmont, the Opera Guild's membership has grown to 16,000. The organization has offered opera at motion picture prices to nearly 100,000 students and has assisted the Metropolitan Opera Association through its ticket service, improvements at the Opera House and cooperation

'GYPSY BARON' REVIVAL CONDUCTED BY STOLZ

Strauss Operetta Presented in Cosmopolitan Opera House by Kotanyi

A spirited revival of Johann Strauss's 'Gypsy Baron' drew capacity audiences to the Cosmopolitan Opera House on June 19 and 20. It was presented by Gustave Kotanyi, who was responsible for the performances of 'Fledermaus' at the Pythian Theater a few weeks earlier. Although the fine conductor, Robert Stolz, and most of the cast had appeared in the earlier work, the production of 'Gypsy Baron' surpassed its predecessor through the skilled stage direction of Herbert Graf of the Metropolitan, its colorful sets, and costumes and the good chorus.

Mario Berini mastered the vocal difficulties of the tenor role with ease and gave a charming performance histrionically. Ralph Herbert distinguished himself both by his acting and his singing in the part of Zsupan, vying for comic honors with Karl Farkas, as Carnero. Margit Bokor was a personable Saffi, well liked by the audience in spite of occasional deviations from pitch. Others in the cast included Christina Carroll as Arsena, Theresa Gerson as Czupra, Helen Arden as Mirabella, Frederick



Mrs. J. R. Truesdale

at the time of the campaign to purchase the building, to the extent of nearly \$900,000.

Miss Bori, well known not only because of her many years as a leading artist at the Metropolitan but also for her interest in numerous enterprises for the promotion of interest in good music and musical education, and Mrs. Truesdale for several years chairman of the Woman's Metropolitan Opera Club and last season chairman of the Guild's executive committee, have both been actively associated with the work of the Guild since its inception in 1935.

Other officers elected at the annual meeting were: Mrs. William Francis Gibbs, vice-chairman; Mrs. William Barclay Parsons, Jr., Mrs. Joseph B. Long, Mrs. Winfred B. Holton, Jr., and Mrs. Georges J. His, vice-presidents; Donald P. Blagden, secretary; Colonel John R. Simpson, treasurer. Elected to the board of the Guild were Mrs. Albert Leeds Stillman of Plainfield, New Jersey, and Mrs. R. Eugene Burger of Flushing, Long Island.

Destal as Homonay, John Garris as Ottokar, Victor Franz as the Mayor of Vienna, and Annie V. Hartman as the Empress.

Although a translation was to have been used, the operetta was sung in German with the exception of two songs already popular in English. These and some amusing Americanisms in the dialogue were cleverly inserted. The majority of the audience seemed familiar with German, sufficiently, at least, to appreciate much of the humor.

Musically it was a fine performance, for in addition to the general excellence of the singing, Mr. Stolz conducted with just the right rhythmic spirit and the orchestra tone was generally warm and vital. K.

AN OPERETTA FESTIVAL

'Chocolate Soldier' is First of Carnegie Hall Series

First in what was heralded as a festival of famous musical comedies, Oscar Straus's 'Chocolate Soldier' began on June 23 an engagement at Carnegie Hall that continued well into July. Franz Lehar's 'Merry Widow' was announced as the second of the series. The Strauss operetta was well sung and elaborately staged, with Joseph S. Tushinsky conducting and with John Pierce and Jose Ruben at-

tending to other details of the production. There was an elaborate prologue and a ballet diversion in the first act that were additions for this revival. If these were something of a surprise to those who know their 'Chocolate Soldier' as a Gilbert and Sullivan fan knows his 'Mikado', they nevertheless were warmly applauded by the large audiences that attended the performances.

Musically the production was of a superior order, chiefly because of a good orchestra and the musical singing of Helen Gleason as Nadina Popoff and Allan Jones as Lieutenant Bumerli. The former made much of 'My Hero' and the latter's resonant and tuneful voice was very well used throughout. Frances Comstock and Doris Watson were agreeable as Aurelia and Mascha. The parts of Colonel Popoff and Major Spiridoff were successfully presented by A. Russell Slagle and Michael Fitzmaurice, with the veteran Detmar Poppen presenting a cartoon version of Captain Massakroff. Tashamira was the ballerina, and Peter Birch the chief male dancer.

NEW HAVEN HEARS SMITH'S 'REQUIEM'

Posselt Soloist with Symphony in Premiere of Work—Novaes Plays Schumann

NEW HAVEN, July 7.—A first performance of David Stanley Smith's 'Requiem' for violin and orchestra occurred recently with Ruth Posselt as soloist and the New Haven Symphony playing under the composer.

A work of skilled craftsmanship and deep sincerity, the opinion is general that Dr. Smith has contributed one of his most fortunate scores at this time. Miss Posselt reaped one of the most enthusiastic receptions of the year for her playing of this and the 'Symphonie Espagnole', and the orchestra revived Elgar's 'Enigma' Variations. In April, Guiomar Novaes made her first visit to the city and appeared as soloist with the New Haven orchestra in a performance of the Schumann Piano Concerto.

The Boston Symphony brought the Woolsey Series to a close with a program listing Britten's 'Requiem', Prokofiev's 'Scythian Suite' and Beethoven's Seventh Symphony. H. EARLE JOHNSON

Benefit Aids Bowl Concerts

LOS ANGELES, July 3.—The benefit concert given jointly by the Philharmonic and Whiteman's band with Paul Whiteman conducting an all-Gershwin program on June 18 was a financial success. The Shrine Auditorium, seating 6,000, was filled with admirers of Whiteman and his soloists: Dinah Shore, Bing Crosby, Harry James and the vocal quartet, 'The King's Men'. The proceeds will enable the Symphony Association to start the Hollywood Bowl concerts with money in the bank instead of the lack with which they ended the Winter season. I. M. J.

Considers Prokofiev Opera

Prokofiev's opera, 'Quiet Flows the Don', based on Tolstoi's 'War and Peace', may be given in New York next season under the direction of Michel Kachouk.

FURTHER ARTISTS JOIN U. S. FORCES

Two Executives, Three Composers, Four Singers, Three Instrumentalists Added

Still further artists and executives in the musical world have joined the United States Armed Forces in the past few weeks.

Frederick C. Schang, Jr., vice-president of Columbia Concerts Corporation, has enlisted and is at the Army Air Force Officers Training School at Miami Beach, Fla. Walter Brown, executive of the Judson division of Columbia Concerts, also enlisted and is now at Headquarters 111 of the Ground Air Supply Command in Birmingham, Ala.

The pianist Randolph Hokanson is at the Reception Center, Fort Lewis, Washington; Steven Kennedy, baritone, who recently returned from a nation wide tour after having sung more than 160 concerts with a USO Camp Show unit, has left New York to join the Army.

Lehman Engel in Navy

A. Lehman Engel, thirty-one years old and a composer, conductor, author and lecturer, who enlisted recently in the U. S. Naval Reserve as Yeoman, Third Class, is now attached to the band, music and entertainment offices of the U. S. Naval Training Station at Great Lakes, Ill. His most recent work as a composer was to write the incidental music for the Maurice Evans-Judith Anderson production of 'Macbeth'. In addition to his musical duties, Engel is president of the Arrow Music Press, Inc.

Virgil Fox, American organist, and formerly head of the Peabody Conservatory of music's organ department in Baltimore, Md., enlisted on June 29 at Bolling Field, Wash., D. C., as private in the Army Air Corps.

Private Stewart Churchill, tenor, is singing in the Army's own show, 'This Is the Army', in New York, as is Private William Horne, also a tenor.

Frank Chapman, baritone, and husband of Gladys Swarthout, has applied to the U. S. Marine Corps for a commission. He served with the Marines in the last war. Camille Pelletier, son of Wilfred Pelletier, conductor of the Metropolitan Opera, is in the U. S. Army Tank Corps. John Laurence, baritone, of San Francisco, a member of the Naval forces, still has sufficient time to carry on a part of his musical activities in and around San Francisco.

Ellis Kohn, a native American, whose Concerto for orchestra is scheduled to be performed on Aug. 8 at the nineteenth festival of the International Society for Contemporary Music in Berkeley, Calif., is a private in the Army. Another composer, Frederic Balazs, formerly of Hungary, and also a private in the U. S. Army, will be represented at the same festival on Aug. 3 by a performance of his Divertimento. Jacques Abram, twenty-six-year-old pianist, who comes from Lufkin, Tex., was to enlist in the Army on July 12.

GUEST ARTISTS APPEAR IN TORONTO

McArthur and Kolar Conduct Proms—Soloists Add to Series' Interest

TORONTO, July 1.—The young American, Edwin McArthur was the guest conductor of two concerts of the Toronto Philharmonic on June 4 and 11. Mr. McArthur is well known in Toronto and at both concerts he was given an ovation by an audience that packed the concert hall.

At the first concert Eleanor Steber, soprano, was guest artist. Miss Steber sang a group of songs by Arnold, Schubert, Rachmaninoff and Worth. Her most important work was the aria 'Depuis le Jour' from 'Louise' sung with orchestral accompaniment. Mr. McArthur conducted the orchestra in the Overture to 'Der Freischütz' by Weber; 'L'Après Midi d'un Faun', Debussy; and the ballet music from Taylor's 'Casanova'. The final work was a deeply moving presentation of Tchaikovsky's Sixth Symphony.

On June 11 Joseph Schuster, 'cellist, was guest artist. Mr. Schuster played a Concerto for 'cello and orchestra by Haydn. He was enthusiastically received and gave a group of solos, including Bach's 'Arioso'; 'Song without Words', Mendelssohn, and Rimsky-Korsakoff's 'Flight of the Bumble Bee'. Mr. McArthur opened the program with the Overture to 'Die Fledermaus'; then followed Mozart's Symphony No. 40 in G Minor. The closing group in-



Victor Kolar Edwin McArthur

cluded three Wagner excerpts, 'Forest Murmurs' from 'Siegfried'; 'Good Friday Spell' from 'Parsifal'; and Prelude and 'Love-Death' from 'Tristan'. At the close of the concert Mr. McArthur received a prolonged ovation. Over 15,000 people attended this pair of concerts.

Victor Kolar was guest on June 18 and received a warm welcome. The orchestral portion of the program brought music by Berlioz, Humperdinck, Strauss, Beethoven, Bach, Rachmaninoff, The 'Scotch' Symphony, Mendelssohn, and 'Polovetsian Dances' by Borodin. As an encore Mr. Kolar presented his own orchestration of 'Claire de Lune' by Debussy.

The soloist was Josephine Antoine, soprano, who chose as her principal work with the orchestra, the aria 'Hymn to the Sun' from 'Coq d'Or' by Rimsky-Korsakoff. In her group of solos Miss Antoine included music by Greig, Bishop and Stevenson. Assisting the artist, Gordon Day played a flute obligato. Upon request, Miss Antoine gave an encore the 'Jewel Song' from 'Faust'. Gwendolyn Williams acted as accompanist to Miss Antoine for her solos. The concert was one of the most satisfying presentations in the series and the patrons expressed their pleasure in demonstrative fashion.

For his second appearance as guest, Mr. Kolar presented a program which was noteworthy for its variety, on June 25. The orchestral offerings included music by Wolf-Ferrari, Mendelssohn, Rimsky-Korsakoff, the Prelude to Act III of 'Lohengrin', Wagner; Overture, 'Cockaigne', Elgar; 'Scotch Idyl', Saint-Saëns; excerpts from 'Coq d'Or' by Rimsky-Korsakoff and other works.

The soloist was Miriam Winslow, dancer, who offered six numbers, in all of which she was accompanied by the orchestra under Mr. Kolar. Miss Winslow's program comprised 'Andalouse' from 'Le Cid' by Massenet, 'Boy Crusader', Reger; 'La Plus le Lente', Debussy; Two Pavannes: 'Modern', Second Movement from American Symphonette No. 2, by Gould, and 'Mediaeval', The Earl of Salisbury's Pavane by William Byrd-Gibbons (orchestrated by Burle Marx). 'Magnificat', to music by Bach, and the Waltz and Polka from the 'Facade' Suite by Walton completed the list of her dances.

ROBERT H. ROBERTS.

LOCAL AND VISITING ARTISTS IN TORONTO

Kaskas, Coci and E. Robert Schmitz Heard—Margaret Brett Makes Debut

TORONTO, July 10. — Important musical events marked the closing weeks of the Winter musical season in Toronto.

On April 2 Anna Kaskas sang in Eaton Auditorium Schumann's song cycle 'Frauenliebe und Leben' arias, Gypsy songs by Dvorak and other works. H. G. Schick was

her musicianly accompanist.

Under the patronage of the Lieutenant-Governor and Prime Minister of Ontario, E. Robert Schmitz, pianist, played in Eaton Auditorium on April 23. The proceeds of the recital were for the Free French War Needs and Colonel Pierene, Canadian representative of General de Gaulle, came from Ottawa to extend greetings, while a cablegram from the General himself was read to the audience. The pianist was greeted by a capacity house. His program was devoted to music by French composers.

The Casavant Society presented Claire Coci, American organist, in recital at the same auditorium on April 18. She won enthusiastic acclaim.

Margaret Brett, talented young Canadian singer, made her debut in recital on April 20, giving a program of considerable range. She was warmly received.

ROBERT H. ROBERTS

WASHINGTON HAS ANNUAL FESTIVAL

Dancers from Twenty-Five States and Two Foreign Groups Participate

WASHINGTON, June 30.—For Washington's annual Folk Festival, presented in Constitution Hall in May, forty groups from twenty-five states traveled to the Capital. Two groups came under the sponsorship of foreign governments. From the Province of Quebec and with the sponsorship of the Provincial Government came Canada's 'Quatuor Alouette'. From the University of Michigan where they are students came a Philippine group sponsored by the Resident Commissioner of the Philippine Islands to the United States. Their appearance gave the festival added importance and added enjoyment particularly in the dancing of gifted Estefania Aldaba.

New, too, were an East Indian group and the Radischev Russian Folk Dancers who gave geographic scope to programs which presented English Morris Dancers and the Chung Sing Music Club, not to speak of Franch, Irish, Polish, Lithuanian, Czech, Ukrainian, Rumanian, Swiss, and Norwegian dancers and singers, all brilliant in native dress, and authentic in their performance of native music and dancing.

Each day of the festival, the matinee and evening performances were preceded by morning sessions of the Conference on Folklore and Folk Music held at American University. Among the speakers was Oscar O'Brien, director of the 'Quatuor Alouette', who spoke on Canadian folk songs.

AUDREY WALZ

Milligan Succeeds Koldofsky with Hart House Quartet

TORONTO, July 2.—The Hart House String Quartet announces the appointment of the Canadian violinist, Henry Milligan, to succeed Adolphe Koldofsky, who has been a member of the organization for the past four years. Otherwise the personnel remains unchanged. Mr. Milligan commences his official duties on Sept. 1. The quartet's

American tours next season will be under the direction of Milton Bendiner, and the annual Toronto subscription series and Canadian concert tours will take place as usual.

WASHINGTON SUMMER CHAMBER SERIES OPEN

Guild Quartet Begins Concerts at Dumbarton—National Art Gallery Gives Programs

WASHINGTON, July 10.—The Capital's Summer music season, which promises to be the most extensive in its history, opened June 2 with the first of six Tuesday evening concerts presented by the Chamber Music Guild in the gardens at Dumbarton Oaks. This beautiful estate was recently presented to the Harvard Research Library.

For all six concerts, the quartet will be the Guild String Quartet which for two years has given one or more series during the regular season. The assisting artists on the first program were Sylvia Meyer, harp; Kenton Terry, flute; and Paul Garrett, clarinet. The novelty was the contemporary work by Frederick Jacobi's, a Quartet on Indian themes.

Washington's National Gallery of Art has been the scene of concerts given largely for the benefit of service men on leave. At the first of these, the Budapest String Quartet, through the generosity of Mrs. Matthew John Whittall, was presented in an afternoon concert on May 31. On June 7, the Gallery instituted the first of a series of special Sunday openings when the doors are wide from 2 p.m. until 10 p.m., for service men and also for the benefit of war workers whose daytime jobs keep them from visiting the famed institution. At 7:30 a concert is given. The first of these, played on June 2, presented a chamber orchestra made up of National Symphony men led by Francis Garzia. Chester Dale, whose collection of French art is the Gallery's major current attraction, is the sponsor for concerts given by this ensemble.

A. W.

Stocker Reengaged for Operetta Series

Leonard Stocker has been reengaged for a second season of light operas being given at the Paper Mill Playhouse in Millburn, N. J. Mr. Stocker appears in Herbert's 'Naughty Marietta', 'Mlle. Modiste', 'Sweethearts' and 'The Red Mill'. The season opened on June 1 and will extend to July 26.

Enrico D'Amicis Heard in Recital

Enrico D'Amicis, tenor, assisted by Rosa Lee, accompanist, was heard in a recital under the auspices of the West Side Zionist on June 11. Mr. D'Amicis included in his group of songs compositions of the old Italian masters such as Scarlatti, Pergolesi, Caldara and Vivaldi.

Michael Bartlett Sings in Benefits

Michael Bartlett contributed his services to the American Theatre Wing and the Navy Relief on May 24 and June 4 respectively. For the Theatre Wing, the American tenor sang 'The Star-Spangled Banner' at a special benefit performance at the Copacabana.

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OREGON FEDERATION IN CONVENTION

Music Clubs and Teacher's Association Hold Meet- ing in Portland

PORTLAND, ORE., July 10.—The Budapest String Quartet played on June 20, 23 and 25 at the new Civic Theater under the management of Susie Pipes. The Oregon Federation of Music Clubs met in convention on June 5. Business sessions included the election of officers. Mrs. T. V. Arnreiter succeeds Mrs. J. H. Porth as president. William Elliott, accompanied by Gertrude Havaner, sang at the luncheon and Mrs. Edgar F. Vestal, of Allahabad Christian College, India, described the songs and instruments of the natives. Geneva Ide, pianist, and Elizabeth Walker, violinist, Northern Pacific District winners, were heard in a program. Aurora Potter Underwood was the accompanist. The Oregon Junior Federation's convention was directed by Nellie Tholen and Marie Miller McLean on June 6.

The twenty-seventh annual convention of the Oregon Music Teachers' Association, with Frances Virginia Melton presiding, was held on June 15-16. The Invocation by Dr. Leslie B. Logan was followed by a showing of screen pictures of Old Mexico by Commissioner Ralph Clyde. Reports and business filled the forenoon. Lillian Pettibone, Jean Williams and Ruth Stoughton presided at luncheon programs. Evelyn Gibson, soprano, sang at the banquet accompanied by Alice Clement.

Modern music was the feature of the pre-convention program given by Ora Bess Seeberger, soprano, accompanied by Margaret Rippey, and by Henri Arcand, pianist, at the Art Museum, on June 14.

Speakers in the open forum were Hazel Gertrude Kinsella, Wager Swayne and Rex Underwood. Piano, voice and violin clinics were led by David Campbell, Evelene Calbreath and Mary V. Dodge. Among other speakers were Esther Bienfang, the Right Rev. Benjamin D. Dagwell, Mrs. J. H. Porth, Chester R. Duncan, Dr. Theodore Kratt and Warrant Officer Clyde Owens. The last illustrated 'What Music Means to National Defense' with stirring performances by the band which he conducts at the air base. A significant address 'Changes in Musical Tastes During My Lifetime' by Ernest Bloch created rousing enthusiasm. Concerts by winners and representative students were scheduled. The professional concert presented Egid Carlsson, pianist; Ruth Lorraine Close, harpist; Melvin H. Geist, tenor; Josephine Albert Spaulding, with Ruth Marie Geist and Alice Cray Brown, accompanists. Miss Melton and a majority of the officers were reelected.

Ariel Rubstein, director of the Ellison-White Conservatory of

Music, conferred the degree of Bachelor of Music for the first time in the history of the conservatory, on June 14. The recipient was Phyllis Natwick, of Washougal, Wash.

The Failing String Quartet, Geraldine Peterson, Henry Failing, William Manfredi and Gordon Hartshorn, appeared at the Art Museum on June 9. A. Owen Sanders, clarinetist, collaborated in the Brahms clarinet Quintet.

John Charles Thomas, assisted by Carroll Holliday, pianist, gave a recital in the auditorium recently. This was the concluding event of the Ellison-White Bureau's series.

Jaques Gerschkovitch led the Portland Junior Symphony in the final concert of its eighteenth season, on April 25. Beverly LeBeck, the first 'cellist, was the soloist in Haydn's D Major Concerto.

JOCELYN FOULKES

SOPRANO AND PIANIST TO GIVE FALL RECITALS

Helen Lung Plans Tour with Coach,
Maurice-Jacquet, in Canada and
United States

Helen Lung, coloratura soprano, who recently returned to America after several years in Europe, will appear in a series of recitals with H. Maurice-Jacquet, pianist, through the United States and Canada in the early Fall. Mr. Mau-



Helen Lung

rice-Jacquet has been Miss Lung's coach since her return. The soprano has been heard in the West Coast and Canada during the past year.

A native of Tacoma, Wash., Miss Lung studied with Madame Gilly in Paris where she was heard at many concerts. She appeared in opera in Paris and music festivals in Southern France. In London she sang for Sir Thomas Beecham at Covent Garden and was scheduled for appearances there as well as at the Opera Comique when the war forced her to cancel all contracts.

Primrose and Benjamin Plan Recital Series

William Primrose, violist, and Arthur Benjamin, pianist, will give a series of joint recitals next season on the West Coast, and in Vancouver and Victoria. The repertoire will include the classical and modern works for viola and piano.

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LEHMANN SINGS IN SAN FRANCISCO

**Aided by Walter — Harrison
Performers Offer Unusual
Program of Novelties**

SAN FRANCISCO, July 8.—Most important of all May concerts was that given by Lotte Lehmann with Bruno Walter at the piano as the concluding event in the Opera Association's concert series. Especially noteworthy was the performance of the German Lieder which formed all but the opening group, and reached its highest point of perfection in the Schumann 'Frauenliebe und Leben'.

Also of high quality, musically and in performance, was the Maxim Schapiro recital devoted to the piano music of Milhaud, Villa-Lobos, Prokofieff, Medtner, Rieti, Charles Jones, Bartok and Stravinsky. It was the concluding one in the series of six recitals covering the music 'From Rameau to Our Day', and the pianist successfully sought and presented the modern music.

Percussion Concert Given

An interesting novelty was the percussion concert given by Lou Harrison's group of performers on a vast variety of noise-making instruments and implements ranging from tin cans and Chinese blocks to an ocarina and gongs. The result, strange as it may seem, had melody as well as rhythmic interest. Works by Mr. Harrison, Henry Cowell, John Cage and Johanna Beyer were offered and skilfully performed by the group which consisted of Harold Bellach, Lena Bellach, William Brown, Doris Dennison, Margaret Hansen and Director Lou Harrison, who also took a turn at the instruments while an associate used the baton.

John Marcellos, Greek bass, sang delightfully unfamiliar music for the benefit of Greek War Funds to a large audience in the War Memorial Opera House, with Carl Fuerstner at the piano. Russell Roberts, young San Francisco tenor, gave an auspicious debut recital in the Community Playhouse prior to seeking New York recognition.

Moore Opera Sung

A special performance of Douglas Moore's opera, 'The Devil and Daniel Webster', was given jointly by the Composers' Forum and the USO under the musical direction of Nicholas Goldschmidt. Mr. Roberts was co-star with the experienced Marsden Argall in that opera, both the title roles being done in thoroughly professional fashion. Randall Thompson's Symphony No. 2, played by the California Youth Orchestra led by Willem Van den Burg, preceded the opera. The latter was well staged and presented as well as amateur casts are apt to do. Douglas Moore was here for the production.

The Bel Canto Chorus of Redwood City presented an exceptionally commendable concert in Scottish Rite Auditorium under the baton of Eugene Fulton. Peggy Turnley was guest soprano, with

Rex Uhl as her excellent accompanist.

One June recital featured Clara-mae Turner, a gifted contralto, and Arnold Hartmann, pianist, in joint recital in the St. John's Presbyterian Church. One other worth mention was the violin recital by the seven year old, Leonora Joffe, an exceptionally talented young lady, who is pupil and protege of Mary Pasmore.

MARJORY M. FISHER

BATON ROUGE ORGAN DEDICATED BY YON

**Organist Gives Recitals in the
South—Also Completes
New Masses**

Pietro Yon, composer, organist, and music director of St. Patrick's Cathedral, closed his concert sea-



Pietro Yon

son in May with a visit to the South where he dedicated the new organ in the Church of the Sacred Heart at Baton Rouge. He gave a recital on May 16 and presided at the organ next day at the pontifical mass which was sung by Arch-

bishop Rommel of New Orleans with the Yon Mass 'Regina Pacis' sung by the choir of the university. In the afternoon Mr. Yon gave another recital for the nuns and children. Among those present were Governor Jones, Mayor Le Blanc and many other civic and religious authorities. On May 18 he was guest at a reception given in his honor by Dominic Blasco, pastor of the church to whom Yon dedicated his new Mass 'Thy Kingdom Come', and who assisted at the ceremonies.

In New Orleans, Mr. Yon was guest of the Archbishop to whom he dedicated his just completed 'Mass of the Angels'. He paid a visit to the Notre Dame Seminary where the Schola Cantorum sang and heard an organ recital by Yon. He also was dinner guest of a former pupil, Henry Jacobs, organist of Jewish Temple, and gave a short program on the temple organ.

On his return to New York, the 'Mass of the Angels' was given under Mr. Yon's direction at the cathedral on May 31 and on June 14. 'Thy Kingdom Come' was heard for the first time with Rev. Blasco officiating. It was repeated by request on June 21. The next day Rev. Blasco gave a dinner to Yon, the choir of St. Patrick's and guests.

Bethlehem Orchestra Fund Benefit Held

BETHLEHEM, PA., July 10.—A gala concert was presented in the Civic Theater on May 27 by Byron R. Kelley, president, for the benefit of the Bethlehem Civic Orchestra Fund. Participating artists were Vernon Hammond and Ifor Jones, pianists; Mario Lanza, tenor; Pauline Michel, violinist; and Pauline Willy and Ralph Kemmerer, duopianists.

OPERA LISTS PLANS IN SAN FRANCISCO

Fourteen Performances Indicated—"Proposed Artists" Roster Issued

SAN FRANCISCO, July 5.—The Opera Association has issued an announcement indicating a season of ten subscription performances, and four "pops" at a fee somewhat lower than last year. The operas are to be selected from a list of twenty and the artists' list is headed "proposed artists." The dates have been tentatively set as between Oct. 9 and Nov. 1.

Most noteworthy of the definite statements is that Pierre Monteux will conduct the French operas. Other conductors listed are Gaetano Merola, Walter Herbert, Pietro Cimara and Antonio Dell'Orefice. Armando Agnini and Herbert Graf will direct the stage work and Giacomo Spadoni will be chorusmaster.

The operas listed for possible presentation are 'Aida', 'Barber of Seville', 'The Bartered Bride' (in English), 'La Bohème', 'Carmen', 'Cavalleria Rusticana', 'Daughter of the Regiment', 'Coq d'Or', 'The Elixir of Love', 'Faust', 'Fledermaus' (in English), 'The Girl of the Golden West' (in English), 'Lucia', 'The Love of Three Kings', 'Manon', 'A Masked Ball', 'The Marriage of Figaro', 'Pagliacci', and 'Traviata'.

The list of possible prima donnas includes Bidu Sayao, Rise Stevens, Licia Albanese, Josephine Antoine, Margit Boker, Bruna Castagna, Irra Petina, Olive Ponitz, Stella Roman, Jean Tennyson and Thelma Votipka.

Tenors who may appear are Jan Peerce, Charles Kullman, Raoul Jobin, Frederick Jagel, Franco Perulli, Marek Windheim and Alessio de Paolis.

Baritones and basses may include Lorenzo Alvary, Douglas Beattie, Salvatore Baccaloni, Richard Bonelli, John Brownlee, George Cehanovsky, Ezio Pinza and Robert Weede.

MARJORY M. FISHER

Pop Series Cancelled

SAN FRANCISCO, July 1.—The Summer scene has changed considerably during the past fortnight with the cancellation of the announced series of Summer symphony "pops". Sufficient season tickets to guarantee costs of the series had not been sold.

But there was good news in the announcement that the Budapest String Quartet will play a series of concerts in this city, alternating with its programs at Mills College. The Stern Grove Musicales were inaugurated with a symphony program conducted by Gaetano Merola on June 20 and one week later Rose Resnick, pianist, and John Laurence, baritone, gave a joint recital. Henrik Gjerdrum was the accompanist for Mr. Laurence who wore the uniform of the U. S. Navy.

M. F.

The Britain Ministry for Food has a chorus among its ranks, which recently gave a performance of the 'Messiah' in Chester Cathedral.

MUSIC ACTIVE IN STOCKHOLM

Swedish Manager Reports in Letter That Many Foreign Artists Visit Country—Bjoerling Makes Guest Appearances at Royal Opera

IN a letter to **MUSICAL AMERICA** from Stockholm, Helmer Enwall, director of Konsertholaget, International Concert and Theater Agency in Sweden, reports that the concert and opera season just completed in Stockholm has been an active and varied one, and that the visits of foreign artists and guest appearances of Jussi Bjoerling at the Royal Opera aroused lively interest.

Mr. Enwall writes, in part: "Nobody can, more than myself, complain that Mr. Bjoerling was prevented from going to America this season, and that the situation still is so that no exchange of artists between our countries can be in question. But let us all hope for better times. The concert season just finished here has, however, been very lively.

"Mr. Bjoerling's guest appearances at the Royal Opera in the Spring were an absolute sensation, and among foreign artists who have been our guests during the past season may be mentioned the Hungarian pianist, Annie Fischer; the Viennese violinist, Wolfgang Schneiderhan; the Vienna Choirboys, Wilhelm Backhaus, the pianist; Wanda Luzzato, violinist; the famous Finnish singer, Aulikki Rautawaara; the French-Danish pianist France Elegard; Gaspar

Cassadó, 'cellist; Tibor de Machula; the Hungarian pianist, Georges Faragó, the Rome Quar-



Helmer Enwall, Swedish Concert Manager

tet, Julian Von Karolyi and Arno Schellenberg.

"Among conductors we had here Mengelberg, Furtwängler, Vittorio Gui, Issay Dobrowen and Georg Schneevogt. Among these, Dobrowen especially has had a sensational success at the Royal Opera, both as stage manager and conductor of 'Khovantschina'. All these conductors have been under our management."

NBC TO PLAY SHOSTAKOVICH SEVENTH

Toscanini to Conduct First Performance of Symphony in This Hemisphere

Written under the fire and shock of the Nazi attack on Leningrad, sent to America by airplane and motor car, over and through enemy battlelines, the Seventh Symphony of Dmitri Shostakovich will be given its first Western Hemisphere performance on July 19 by the National Broadcasting Company Symphony under the baton of Arturo Toscanini.

Photographed on a 35-millimeter film, the score and parts were forwarded by plane from Kuibishev, Russia, to Teheran, Persia; then by automobile to Cairo, Egypt, and from there by another plane to the offices of the Am-Rus Music Corp. at 150 West 70th St., New York City.

It was announced from Lenox, Mass., that Serge Koussevitzky, conductor of the Boston Symphony, had received word on June 15 that rights had been granted him for the first concert performance of the work in the Western Hemisphere, and that he would conduct the Berkshire Music Centre orchestra of students in it on Aug. 16 for the benefit of Russian War Relief and the Koussevitzky music foundation at Tanglewood. Following upon the heels of this announcement came that by NBC, concerning the Toscanini radio performance, the first this side of the At-

lantic. Dr. Koussevitzky's is to be the first concert performance.

The first New York concert performance of the Symphony will be led by Mr. Toscanini with the New York Philharmonic in October.

It is reported that the NBC deal was arranged by Richard Magidoff, NBC correspondent in Moscow, who obtained for David Sarnoff of NBC, and for Samuel Chotzinoff, the chain's musical advisor, the rights to the first American broadcast. According to NBC, its acquisition of the premiere rights was the result of negotiations with Shostakovich and Voks (Society of Cultural Relations), immediately following the first performance of the work in Moscow. It has also been given in Leningrad and Kuibishev, receiving its first performance anywhere in the latter city on March 1, 1942.

Arrangements have also been made by the Symphony Orchestra of Mexico for performances under Carlos Chavez of the Shostakovich work. Whether the Mexican orchestra's performance will precede Dr. Koussevitzky's or not, remains uncertain. Negotiations for the work were carried on by Mexico's Ambassador to the U. S., Castillo Najera, and Soviet Ambassador Maxim Litvinoff.

The Seventh Symphony, lasting approximately ninety minutes, is in four movements: Allegretto, Moderato poco Allegretto, Adagio and Allegro non troppo. The work uses unusually-sized sections of the

orchestra; for example, eight horns are called for. And there are many other instrumental and scoring innovations. The four movements cover 231 pages of music.

TOSCANINI TO LEAD BERLIOZ SYMPHONY

Will Open Philharmonic Year with 'Romeo and Juliet'—Soloists Announced

Arturo Toscanini will open the 1942-43 season of the New York Philharmonic-Symphony on Oct. 7 with a performance in its entirety of Berlioz's Dramatic Symphony, 'Romeo and Juliet'. It will be the first time Mr. Toscanini has conducted the work as a whole. The work will be repeated on Oct. 9 and 11. The chorus will be the Westminster Choir.

The orchestra's list of soloists for 1942-43 includes: pianists, Claudio Arrau, Robert Casadesu, José Iturbi, Edward Kilenyi, Guiomar Novaes, Nadia Reisenberg, Artur Rubinstein, Rudolf Serkin and Sergei Rachmaninoff; violinists, Fritz Kreisler, Nathan Milstein, Joseph Szigeti, Misha Piatro and John Corigliano; 'cellists, Gregor Piatigorsky and Joseph Schuster.

Prize Winners to Appear

Two young prize-winning pianists are also scheduled for appearances. The American who wins the third annual Leventritt Award will be heard under the baton of Mr. Barbirolli. The Brazilian who wins the Columbia Concerts Award will play under Bruno Walter. The latter contest, sponsored by Columbia Concerts and judged by a jury in Brazil headed by Guiomar Novaes, has as its prize for the winning artist a North American concert tour including a Philharmonic-Symphony appearance.

STARLIGHT CONCERTS BEGIN IN WASHINGTON

Britt Sextet Inaugurates Series of Chamber Music Events—Pro Arte Quartet Heard

WASHINGTON, July 10.—On June 18, C. C. Cappel, whose Starlight Chamber Music Concerts are sponsored this year by the Elizabeth Sprague Coolidge Foundation, opened his second season of outdoor chamber music with the Britt String Sextet. This unusual ensemble played to a crowd whose size would have been surprising if Mr. Cappel's concerts had not demonstrated last year the popularity of outdoor chamber music. In accord with the tradition already well established, the program was not "pop" but substantial, with major works by Boccherini, D'Indy, and Brahms.

For their second appearance on Monday, the Sextet played Brahms again, Haydn, and Dvorak. The seldom-heard and entertaining Haydn composition was the 'Echo' Sextet, scored for two trios, one playing on the stage, the other behind the scenes. This delighted the audience assembled around Meridian Hill Park's pool.

The following Thursday Mr.

Cappel presented the second chamber music group of the nine ensembles scheduled for this Summer series. This was the Pro Arte Quartet. They played Mozart's Quartet in G, K. V. 387; Beethoven's, Op. 59, No. 3 in C and the Debussy. For their second appearance, the Belgian quartet, now attached to the University of Wisconsin, their program consisted of Haydn's 'The Lark'; the Schubert, Op. 96 in F, and Dvorak's 'American' Quartet. A. W.

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Gregor Piatigorsky

PHILADELPHIA, July 7.—Gregor Piatigorsky, 'cellist, has been appointed to the faculty of the Curtis Institute of Music, Efrem Zimbalist, director, as instructor in 'cello, filling the vacancy created by the death of Emanuel Feuermann. William Primrose, whose appointment as viola teacher was announced this past Spring, will have charge of chamber music classes in which Mr. Feuermann also had been engaged to conduct.

Leslie Hodgson Makes Commencement Address for College of Music

The sixty-fourth annual commencement concert of the New York College of Music, Carl Hein, director, took place at Town Hall on the evening of June 17 in the presence of a capacity audience. An outstanding feature of the occasion was the commencement address delivered by Leslie Hodgson at the close of the program proper, after which the various diplomas and certificates were presented by Mr. Hein.

The program opened with the first movement of the Dvorak Quintet and further embraced Liszt's 'Hungarian Fantasy', two movements of Schubert's Sonata Op. 120 and the Griffes Barcarolle, for piano, played by Lotte Landau, Gerda Hertz and Hasha Saks, respectively; the first movement of Mozart's Concerto in A Major and Sarasate's 'Malagueña' and 'Zapateado', for violin, played by Seymour Wakschal and Norman Greenhouse; and arias from Donizetti's 'Don Pasquale' and Verdi's 'Don Carlos', sung by Judith Glenn and Mary Kalmer. The Dvorak Quintet movement was played by Suzanne Hohenberg, pianist; Robert Kurka and Gabriel Gruber, violinists; Calvin Sieb, violist, and Gabor Rejto, 'cellist. Dr. Otto Herz was the accompanist of the evening.

Courboin Joins Peabody Faculty
BALTIMORE, July 10.—Dr. Charles M. Courboin, concert organist, has

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been appointed a member of the faculty of the Peabody Conservatory of Music for the duration of the war succeeding Virgil Fox who will join the armed forces. Dr. Courboin has been a member of the Summer school of the conservatory for the past three seasons. He is a native of Antwerp, Belgium and studied at the Brussels Conservatory.

MARIO BARN THEATER OFFERING FESTIVAL

Excerpts and Scenes from Opera Being Produced at Summer Colony in Bethel

The Queena Mario Barn Theatre in Bethel, Conn., is holding its annual rural Summer music festival, offering three evenings of excerpts from opera, involving the services of the regular company residents and several guest stars, including Louis D'Angelo, Collette D'Arville, Donald Dame, Frederick Schweppe, Carlos Sherman, and others.

On July 10, acts from Massenet's 'Manon', Bizet's 'Carmen', and a version of the 'Balcony Scene' from Gounod's 'Romeo and Juliet', in English, were to be given. Other performances will be given on Aug. 7 and 28.

Mme. Mario, for eighteen years a member of the Metropolitan Opera, conducts an opera school at Bethel for nine weeks every Summer where the young artists enrolled are trained vocally and histrionically. Young singers who have been with this Summer colony for several seasons include Edward Kane, Andzia Kuzak, Dorothy Sarnoff, Vivian Bower and others. This Summer's group includes Ethel Barrymore Colt and Mr. Kane.

ON CORNELL FACULTY

John M. Kuypers Leaves Hamline College for Post in East

ITHACA, N. Y., July 10.—John M. Kuypers, chairman of the department of music at Hamline University, St. Paul, Minn., choral director, viola player, and ensemble conductor, will become associate professor of music at Cornell at the beginning of next season. Mr. Kuypers will be director of the men's and women's glee clubs, replacing Mr. and Mrs. Eric Dudley, who resigned recently to engage in private voice teaching after more than two decades of work with these organizations. He will also lead the Sage Chapel Choir.

In addition to these three choruses, Mr. Kuypers will develop next Autumn a new group to be called the Cornell Chorus, membership in which will be open to the advanced members of the glee clubs and choir. He will also train and conduct the university orchestra, and the string sinfonietta, while Ronald Ingalls is on leave of absence. For several years Mr. Kuypers was a member of the viola section of the Minneapolis Symphony and conducted this ensemble on numerous occasions. This Summer Mr. Kuypers will teach at the University of Idaho, as he has done for several seasons. He has been granted leave of absence from Hamline University, but will retain his chairmanship in that institution in an advisory capacity.

Concert Given at Dawson School

NEW ROCHELLE, N. Y., July 10.—A concert of pre-Bach music for strings, chorus and continuo was given at the Jeanne Dawson School of Music recently under the leadership of Edith Weiss-Mann. Soloists were Mary Gale Hafford and Vivien Speisman, violins; Nina Courant and Rachael Steinhardt, violas, and Marjorie Wiggins Richardson, Jeanne Dawson and Marion Richter, pianos. They were



Ilughes Co.

MUSIC STUDENTS WIN HONORS AT PEABODY

A Group of 1942 Graduates of the Conservatory of Music in Baltimore, Earning Artist Diplomas, Teacher's Certificates and the Bachelor of Music Degree. In the First Row Are (From the Left): Martha Doris Svendsen, Ruth Bennett Buettner and Mary Trehearne Bishop; Second Row, Frank Stephen Whitmore, Arlette Tetu, R. Wayne Dirksen, Florence Grebe Deute, Kathryn Posey, Elsie Marie Elya, Adolphe James Heller and Hans Flexner Fisher; Third Row, Virginia Louise Holland, Shirley Lerner, and Betty Hovis

assisted by the string ensemble and choir of the school. The works on the program, all of which, it was claimed, were having their first performances in this country, included an old English canon, Purcell's 'The Gordian Knot Untied' and pieces by Samuel Scheidt and Franz Tunder.

Gelling Pupils Sing Opera

Scenes from 'La Bohème', 'Aida' and 'Faust' were given by pupils of Hilda Grace Gelling in her studio on the evening of June 20. Those taking part included Elizabeth Booth and Lois Higgins, sopranos; Alan Werner, tenor; Jeanne LeVinus, mezzo-soprano, and Llewellyn Cuddeback, bass. An ensemble which included Sophie Brown, Margaret Crehan, Catherine Enright and Mary Jameson, assisted, and accompaniments were played by Miss Gelling and Miss LeVinus. The stage director was Mary Jameson.

Gerster-Gardini Entertains in Honor of Djanel

In honor of Lily Djanel of the Metropolitan Opera, Berta Gerster-Gardini gave a musical tea in her studio on the afternoon of June 28. Besides the Radiant Group, solos were

sung by Maria DeLuca, Audrey Cotter, Annette Simpson, Lillian Ooze, Parker Watkins, Maria Alliegro, Greta Sodelle, Bennie Osuchowsky. Accompaniments were played by Ruth May, Annette Simpson and Otto Seyfert.

Fourth Festival at Brigham Young

PROVO, UTAH, July 10.—The fourth annual music festival at Brigham Young University Summer School which began on June 17, will continue until July 20. The programs are being offered by the Roth String Quartet, Andor Foldes, pianist; Yves Tinayre, vocalist, and Sigmund Spaeth, lecturer, with the assistance of Louis W. Booth, oboist, and Joseph J. Keeler, organist.

Mrs. Dyas Standish Moves Studio

Mrs. C. Dyas Standish has moved her vocal studio from the Hotel Ansonia to 211 West Seventy-ninth Street where she plans to continue teaching throughout the Summer.

Ericourt Engaged for New Post

CHICAGO, July 10.—Daniel Ericourt, noted French pianist, has been named president of the Sherwood Music School.

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CLEVELAND INSTITUTE HOLDS GRADUATION

Schmitt and Rubinstein Preside at
Seventeenth Commencement
Exercises



At the Commencement Exercises of the Cleveland Institute, a Bachelor of Music Degree Was Awarded in Voice to Jane Baker (Upper Right), and Virginia Phelps (Lower Right); in Piano to Marcile Mack (Upper Left), and in Horn to Marjorie Rutz (Lower Left)

CLEVELAND, O., July 10.—The seventeenth Commencement exercises of the Cleveland Institute of Music were held on June 11 in Willard Clapp Hall of the Institute. Ralph S. Schmitt, president of the board of trustees, and Beryl Rubinstein, director of the Institute, presided. Mrs. Malcolm L. McBride gave the Commencement address.

Degrees were awarded to the following: An artist diploma in piano to Marian Matousek; Master of Music degree in piano to Arthur Kufel and Janet Myers; Master of Music Degree in 'cello to Bonita Potts, and in composition to Roger Goeb; a Bachelor of Music degree in voice to Jane Baker and Virginia Phelps; in piano to Marcile Mack, and in horn to Marjorie Rutz.

The annual prize award, donated by the Alumni Association to the student having the highest grades for the year, was given to Colette Jablonski, first year student in piano.

The six-weeks Summer session of the Institute began on June 22. Faculty recitals are given each Wednesday afternoon throughout the session. Marie Simmelink Kraft, mezzo-soprano, and Arthur Loesser, pianist, were heard on July 1; Beryl Rubinstein will play on July 15, and Elizabeth Stoeckler, soprano, and Homer Schmitt, violinist, on July 22. Adult, intermediate and children's recitals will be held the last week in July.

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Harold Berkley Teaching During Summer Term

Harold Berkley, violinist, teacher, author of 'The Modern Technique of Violin Bowing', and a member of the faculty of the Institute of Musical Art of the Juilliard School of Music, as well as director of the violin department of the Hartford School of Music and conductor of the Hartford Oratorio Society, is teaching at the Smith College Summer School, Northampton, Mass., from June 22 to August 1. From Aug. 3 to Aug. 31, Mr. Berkley will again conduct his classes at his studio in Harrison, Me. 'Twelve Studies in Modern Bowing', a new work by Mr. Berkley, will be published this Summer by G. Schirmer.

Dillon Conducting Opera Class in Maine

HARRISON, ME., July 10.—Under the direction of Enrica Clay Dillon, the Deertrees Theater for opera and opera training is now in session here. Courses include repertoire, acting, ensemble, conducting and stage craft. Associated with Miss Dillon are Star Marwin, dance director; Igor Bouryanine, orchestral director, and George Wells, technical director. The school will continue in session until Aug. 29.

New England Conservatory Awards Prizes

BOSTON, July 10.—The commencement exercises of the New England Conservatory of Music were held in Jordan Hall on June 16, at which time Dr. Goodrich, director, awarded twenty-five Bachelors Degrees, three Master's Degrees and thirty-six diplomas. The Allen prizes in composition this year went to Simon Sandler of Gloucester, Harvey Davies of Stoneham and Anthony V. Cerullo of Watertown. Graduates who presented the graduation program were Muriel Peterson Robinson, organ; Mary Maxine McCurry and Rita Marie LaPlante, and Marjorie Emma Nesbitt, piano; Dorothy Churchill, violin; Dorothea Redfield Jump, 'cello, and Elaine Grant Pattee, voice.

G. M. S.

Los Angeles Conservatory Offers Program of Douglas's Music

LOS ANGELES, July 6.—The Los Angeles Conservatory of Music and Arts presented a program of the organ and vocal compositions of Ernest Douglas on June 21 with prominent performers. The conservatory is sponsoring Olga Samaroff and Louis Persinger in a Summer session with Richard Lert teaching conducting and Michel Penha heading the 'cello department. Hal Crain is the Director.

I. M. J.

Atkinson Pupil Appointed to New Position

CHICAGO, July 3.—Donovan Dixon, baritone and pupil of Lucy Atkinson, has been appointed choirmaster of St. Calixtus Church and is forming a boys and adult choir with a nucleus of fifty boy voices. Mme. Atkinson, in addition to her teaching, is conductor of the Chicago Woman's Chorus.

Pupils of Ruth Shaffner Appear

Maggie Dean Healy, coloratura soprano, pupil of Ruth Shaffner, was the soloist at the concert of the St. Cecilia, at the Waldorf-Astoria last month. She was booked for an appearance at the Garden City Hotel, on June 6th, and at the Barbizon at a morning musicale the same day. Ann Kemp, soprano, was guest soloist at the Mahopac Methodist Church on May 17. Nanciel McGar was heard in a recital at Marion, Conn., May 10. Jane Carolyn Pressey was heard in two groups of songs at North

To Give Scholarships



Victor Fuchs (Seated) with (Left to Right) Irene Jessner, Igor Gorin and Rosa Bok

Victor Fuchs, for twenty years teacher of singing at the Vienna Conservatory, is offering three scholarships in his New York studio. These will be designated by the names of well-known singers, Rosa Bok and Irene Jessner of the Metropolitan Opera, and Igor Gorin, bass, all three of whom have received their entire vocal training under Mr. Fuchs. Judges in the contest will be Paul Breisch, conductor with the Metropolitan; Emanuel List, bass of the same organization, and the three singers already named. Communications in regard to these scholarships should be addressed to Mr. Fuchs at his studio, 44 West 77th St., New York, not later than Aug. 1.

Tarrytown, with Lowell Patton, organist of the National Broadcasting Co., at the piano. Miss Shaffner recently presented a group of her pupils of her class of Patterson, N. Y., in Brewster, N. Y. Those heard were Olive Cole Hopkins, contralto; Erno Meringer, tenor; Dorothy Williams Huson, coloratura soprano; Joan Mey, soprano; Dr. Alexander Vanderburgh, baritone.

CLEVELAND SCHOOL ADDS TO FACULTY

Institute Engages New Members for Teaching Staff for Coming Season

CLEVELAND, O., July 3.—The Cleveland Institute of Music, Beryl Rubinstein, director, announces the engagement of William Wheeler, tenor, for the voice faculty. Mr. Wheeler is a graduate of Beloit College and the Ithaca Conservatory of Music. He toured with the New York Symphony under Walter Damrosch and was a member of the faculty of the University School of Music at Ann Arbor, Mich.

Walter R. Volbach is to be the new head of the opera department. Dr. Volbach, a native of Mainz, Germany, since coming to America has directed productions at Marquette University, Milwaukee, Wis., and drama groups for Catholic Youth organizations. He also has been conductor and director of productions for the St. Louis Grand Opera Association.

Maurice Goldman, who graduated from the institute in 1935, has been added to the voice department and will also direct the opera department. He served as coach in the opera department of the Berkshire Music School and of the Akron Civic Opera Guild.

George Rowe has been made head of clarinet department. Mr. Rowe is a member of the faculty of Kent State University and the Music School Settlement in Cleveland.

M. M.

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PORTER HEADS CONSERVATORY

Succeeds Wallace Goodrich as Director of New England Institution — Latter to Be Director Emeritus

BOSTON, July 10.—Quincy Porter, dean of the faculty of the New England Conservatory of Music since 1938, was elected to the office of director of the Conservatory, succeeding Wallace Goodrich, on July 1.

At a special meeting of the trustees on June 25, Philip R. Allen, president, announced that the board accepted, with regret, the resignation of Mr. Goodrich after an association with the Conservatory covering a period of forty-five years. Mr. Goodrich on July 1 became director emeritus, acting in a consulting and advisory capacity, retaining his office at the Conservatory and continuing as a member of the board of trustees and the executive committee.

Mr. Porter, an American com-



Blackstone Studio
Wallace Goodrich

poser and teacher, was born in New Haven, Conn., in 1897, and is a graduate of Yale and the Yale School of Music. He studied under Parker, Smith, d'Indy and Bloch.



Quincy Porter

He held a Guggenheim Fellowship in Paris for two years. He has been professor of Music at Vassar College, and assisted Bloch at the Cleveland Institute of Music. His compositions have been performed by many major American orchestras.

CHICAGO SCHOOLS HOLD EXERCISES

Conservatories Celebrate Anniversaries with Concerts by Many Pupils

CHICAGO, July 3.—The Chicago Musical College, celebrated its seventy-fifth anniversary with an anniversary concert and commencement exercises in Orchestra Hall, on June 17. Three prominent Chicago musicians, Hans Lange, associate conductor of the Chicago Symphony; Roy Shields, musical director for the middle Western division of NBC and Arthur C. Becker, dean of the school of music of DePaul University, received honorary degrees of Doctor of Music. Dr. Aaron John Brumbaugh, Dean of the College of the University of Chicago delivered the commencement address.

Leon Sametini conducted the commencement concert in which the following soloists appeared: Charlotte Golub, Sybil Golda, Jeannette Levin and Robert McDowell, pianists; Miriam Wood and Aaron Rosen, violinists; and Dorothy Jean Staiger, Virginia Parker and Robert Keith McFerrin vocalists. Rudolph Ganz, president of the college since 1933, and artistic director since 1929, conferred the degrees.

The American Conservatory of music, John J. Hattstaedt, president, held its fifty-sixth Commencement exercises and concert in the same hall the previous evening. The address was given by Allen Spencer, dean of the faculty, who also awarded the degrees, certificates and honors. The first movement of the Beethoven Concerto in E Flat was played by Bernice Targ, with Herbert Butler conducting the orchestra. Others on the program were Florence Clauson, organist; Irene Levy and Beatrice Epstein, pianist; Adrian De Prado and William Henighbaum, violinists and Harriet Nelson and William Strom, vocalists, all appeared to excellent advantage.

Other schools who held commencement exercises during the past fortnight are the Chicago Conservatory, Loro Gooch, president and manager, in Goodman Theater June 14, with a long list of soloists who appeared with the conservatory's orchestra under Ludwig Becher's direction; the Cosmopolitan School of Music whose program was given in the Chicago Woman's Club on June 13; Sherwood Music School, Orchestra Hall, June 19, P. Marinus Paulsen, conducting; and the Boguslawski College of Music, in Baldwin Hall, on June 18. M. M.

Goldsand Gives Sonata Cycle

NEW ROCHELLE, N. Y., July 5.—Robert Goldsand, pianist, is giving a series of eight Tuesday night recitals at the Ralph Wolf Conservatory. The programs are devoted entirely to the thirty-two piano sonatas of Beethoven. The first recital was given June 23.

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JUILLIARD SCHOOL GIVES WAR COURSES

Summer Sessions Offers Free Music Training for Volunteers

The Juilliard Summer School, George A. Wedge, director, is conducting a free course for musicians volunteering their services for the civilian defense war activities. The course, presenting opportunities for war services in many public and private agencies, is available to musicians volunteering their services and registering at the branches of the Greater New York Civilian Defense Volunteer Office. It will open on July 13, and continue for three weeks, and consist of thirty-six hours of lectures and field work: three two-hour sessions weekly for three weeks, to be supplemented by six hours weekly of field work. It will be under the direction of Grace Spofford, former dean of the Curtis Institute and now director of the music school of the Henry Street Settlement.

The courses will be conducted by Miss Spofford; Mary Sanders, director

of music at the Chapin School and at Camp Edith Macy; Marshall Bartholomew, leader of the Yale Glee Club; Mrs. Janet D. Schenck, director of the Manhattan School of Music; Jennie Crossit, director of music, Union Settlement; David LeVita, musicologist and lecturer, Brooklyn Museum; Dorothy Lawton, music librarian, New York Public Library; Mrs. Harriet Ayer Seymour, founder and president, National Foundation for Musical Therapy; Ruth Collins, superintendent of house of detention for women, a representative from war services of city departments; Mrs. Frances MacFarland, chairman music unit of Manhattan CDVO.

Announce Artists for Concert Series at Peabody

BALTIMORE, July 10.—Reginald Stewart, director of the Peabody Conservatory of Music, has announced plans for three series of concerts for next season. The long established series of twenty Friday afternoon recitals, the oldest series of its kind in this country, is to be curtailed to twelve. Artists engaged include Gladys Swarthout, Nov. 13; Efrem Zimbalist, Nov. 20; Alexander Kip-

nis, Nov. 27; Ernest Hutcheson, Dec. 4; Raya Garbousova, Dec. 11; Bartlett and Robertson, Dec. 18; Kerstin Thorborg, Jan. 8; Rudolph Ganz, Jan. 15; Rose Bampton, Jan. 22; Nathan Milstein, Jan. 29; Josef Hofmann, Feb. 5, and John Charles Thomas, Feb. 12. The final date will mark the seventy-fifth anniversary of the founding of the conservatory. A special local series in which members of the faculty will appear is listed as Patriotic Programs. They will be given by Alexander Sklarevski, Feb. 26; Oscar Shumsky, March 5; Austin Conradi, March 12; Frank Gittelton, March 19; Pasquale Talarico, March 26, and Diran Alexanian, April 2. F. C. B.

Van Grove and Brentano Giving Summer Opera

Isaac van Grove, conductor with the Chicago and Cincinnati Opera Companies, and Felix Brentano, stage director of the New Opera Company, have taken over the direction of the Summer Theater at Green Mansions, Warrensburg, N. Y., and are presenting musical events there this Summer. The American premiere of a new one-act opera by Ernest Toch, entitled 'Egon and Emily' and a performance of 'There and Return', by Paul Hindemith will be among the works heard.

For three months beginning June 20th, Mr. van Grove and Mr. Brentano are offering concert and chamber music programs featuring such artists as Natalie Hall, Virginia McWaters, finalist in this year's Metropolitan Opera Auditions of the Air, Jean Merrill of the San Francisco Opera Company, and Arthur Mahoney, former first dancer of the American Ballet. A new kind of entertainment, called 'Concert Revue', a form of serious music presented in vaudeville style, is also being given.

Stell Andersen Conducting Master Class

ALBANY, N. Y., July 10.—Stell Andersen, pianist, is conducting a master class at the College of St. Rose, here. The class began on July 8, and will continue for six weeks. Miss Anderson and Esther Morgan McCullough, of the Vermont Unit of the East and West Association, have arranged for visitors from China, India, the South Pacific Islands, Russia and South America to deliver monthly lectures with musical illustrations through the five principal centers of Vermont.

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BAMPTON STARTS MILWAUKEE SERIES

Music Under the Stars Opens —Crooks Is Soloist Under Jerzy Bojanowski

MILWAUKEE, July 5. — Rose Bampton, soprano, and her conductor-husband, Wilfred Pelletier, opened the fifth season of Music Under the Stars at the Blatz Temple of Music in Washington Park on June 23.

It was a cold and windy night but about 5,000 attended and felt well repaid. With arias and ballads, the gracious artist immediately impressed her listeners. Miss Bampton sang 'Pace, Mio Dio', from Verdi's 'La Forza del Destino', the 'Vissi d'Arte' from 'Tosca', the 'Seguidilla' from 'Carmen', 'Il est doux, il est bon' from Massenet's 'Herodiade' and 'I List the Thrill in Golden Throat' from Victor Herbert's 'Natoma', 'Summertime' from 'Porgy and Bess', and many others.

The WPA orchestra's share of the program under Mr. Pelletier was drawn from Weber, Bizet, Saint-Saens, Dvorak, Wolf-Ferrari and Smetana. Mr. Pelletier also accompanied Miss Bampton at the piano. Despite the cold weather the concert was a triumph.

On June 30 the second concert of Music Under the Stars was given by Richard Crooks, tenor, and the orchestra under Jerzy Bojanowski, the orchestra's regular conductor. The concert was enjoyed by 15,000 listeners. Mr. Crooks opened his program with Handel's 'Where'ere You Walk' and the stirring 'Sound an Alarm', adding 'None but the Lonely Heart'. In his second group he sang Mendelssohn's 'On Wings of Song', 'Believe Me if All Those Endearing Young Charms' and Foudrain's 'Chevauchee Cosaque'. That was the end of the program promised but at once there began a second recital made up of extras such as Stephen Foster's 'Come Where My Love Lies Dreaming' and 'Drink to Me Only With Thine Eyes'. The



Jerzy Bojanowski

finest moment of the night came with Franck's exalted 'Panis Angelicus' and of course the 'Dream' from 'Manon'. Frederick Schaeffer, accompanist, served at the piano for Mr. Crooks except when accompanied by the orchestra.

Under Mr. Bojanowski the orchestra gave the 'Tannhäuser' Overture, two excerpts from Goldmark's 'The Country Wedding', 'Vienna Life' of Johann Strauss and a charming transcription of the Mlynarski 'Mazurka' by Mr. Kelbe, violinist of Milwaukee.

ANNA R. ROBINSON

ST. LOUIS HEARS ENSEMBLE EVENTS

Antoine and Hubert Give Joint Recital—Chamber Series Concludes

ST. LOUIS, July 10.—The final attraction of the Principia Concert and Lecture Course was a joint recital on May 1 by Josephine Antoine, soprano, and Marcel Hubert, cellist. Howard Hall was well filled. Miss Antoine was most pleasing in three groups, including an aria from 'Don Giovanni'. Mr.

Hubert also played three groups and each artist gave extras.

The fourth and final concert of chamber music, sponsored by the Ethical Society, took place at Sheldon Memorial Hall. The program was unusual, starting with a Mozart Trio, with the piano part played by Corrine Frederick. Scipio Guidi then followed with the Bach Chaconne for violin, finely executed. The regular ensemble of Messrs. Guidi, Jones, Van Der Berg and Steindel then gave a well balanced and studious reading of the Brahms String Quartet, No. 1, Op. 51. After the intermission Miss Frederick's superb artistry on the piano was joined with the mature talents of Messrs. Guidi and Steindel in a magnificent performance of Ravel's Piano Trio. It was Miss Frederick's last local appearance, as she leaves shortly to reside permanently in California.

The St. Louis Opera Guild, as a part of their program to keep Grand Opera alive in St. Louis, presented Boris Goldovsky in a lecture on 'The Future of Opera in English' at the Wednesday Club Auditorium. This intensely interesting speaker was followed by a presentation of the Nine O'Clock Opera Company in their streamlined version of 'The Marriage of Figaro' in the same Hall several days later. A large audience was most responsive.

Celebrating National Music Week, the eight district Missouri Federation of Music Clubs arranged an outstanding ensemble concert at the Scottish Rite Cathedral on May 7. Over 200 junior and senior members participated in a program of concerted music.

HERBERT W. COST

KOUSSEVITZKY OPENS TANGLEWOOD SEASON

Berkshire Music Center Begins Third Year Attended by 800 —Olin Downes Speaks

PITTSFIELD, MASS., July 10.—The third season of the Berkshire Music Center was opened in the Music Theatre at Tanglewood on the afternoon of July 5. Dr. Serge Koussevitzky, the founder, gave an address and a short program of vocal and instrumental music was heard. An audience of about 800, including many students, attended.

Olin Downes, music critic of the New York Times, made the opening announcement. Margaret Grant, executive secretary, read a report stating that 253 had registered from all over the country, including an advanced orchestra of ninety-five. In his address Dr. Koussevitzky quoted Nietzsche as saying, "Without music life would have been a mistake." He went on to say, "Like a living stream, music ever finds its expression in the life of the individual, or the history of a whole country. Like a symbol of freedom, it breaks barriers between nations and carries its message to the world and it is the names and work of creative artists which mark an epoch and remain immortal."

The musical program included a Bach Chorale, 'Now Thank We all Our God', sung by a group of students; a Shostakovich quintet for piano and strings; and the singing of 'The Star-Spangled Banner' led by Dr. Koussevitzky.

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NEW MUSIC: Patriotic and Art Songs, Chamber Works Released

EARLY PATRIOTIC SONGS OF INTEREST

OF Seven Songs of the Early Republic in new settings for solo voice and piano by Carl Buchman, edited by Richard Franko Goldman and published by the Mercury Music Corporation, the first four are at hand. They are: 'Brother Soldiers, All Hail!', 'America, Commerce and Freedom', 'Jefferson and Liberty' and 'The Green Mountain Farmer'.

These songs are what might be called the popular patriotic songs of the period, and as such they have the frankly melodic and rhythmic character of such songs of all periods, but there is a special historical interest attached to them. 'Brother Soldiers, All Hail!', with new words of anonymous origin set to the tune of the exceedingly popular 'Washington's Grand March', was one of two patriotic songs printed by a Philadelphia publisher in 1799 that are known to have been written some years before. It is thought not unlikely that the words were written by Francis Hopkinson, the author of both words and music of the companion song, 'The Toast to George Washington', but there is no documentary proof either for or against the assumption.

'America, Commerce and Freedom', dating from about 1794, is the work of Alexander Reinagle, one of the most active of early American composers. This is a rousing sailor-song taken from Reinagle's ballad-opera, 'The Sailor's Landlady'. 'Jefferson and Liberty', of anonymous origin, is a singularly sombre song, but is said to have enjoyed widespread popularity over a space of many years. The version used of the tune is taken from a manuscript tune-book compiled by one Silas Dickinson, the date given being approximately 1805. As the editor points out, the character of the melody suggests an early folksong source.

As for 'The Green Mountain Farmer', published in 1798 in Boston, the point of special interest is the fact that Thomas Paine wrote the words. The music was written by an Englishman named Shield, whose compositions were well known to the American music-lovers of the time. As Washington is the special hero of 'Brother Soldiers, All Hail' and Jefferson, of 'Jefferson and Liberty', so John Adams is the hero apostrophized, along with Law and Liberty, in 'The Green Mountain Farmer'. The words both of it and of 'Jefferson and Liberty' are marked by a certain violence of expression.

These songs will undoubtedly find a responsive public among those interested in the earlier musical manifestations of this country.

A NEW SONG BY ERNEST CHARLES

ONE of the best songs that have yet come from the pen of Ernest Charles is 'The White Swan', a setting of verses by Mona Bonelli, which is published by G. Schirmer. It is a song of dreamy beauty in both the melodic contour and the effectively moody



Bernard Wagenaar



Aaron Copland

piano part, with a fine climax at first hinted at in the accompaniment and later realized with dramatic potency in the voice part. This is imaginative music that both mirrors and enhances the imaginative quality of the words. It is issued in two keys.

The same firm has also brought out a new song by Oscar Rasbach, 'Prelude in March', with words by Gilean Douglas. This is a gay, exuberant little song equally effective for high or low voice. Then 'Were I the Flaming Sun' is an arrangement that Carl Deis has made of Per Lasson's 'Crescendo', familiar to most pianists, as a song with words by Margaret Bristol. With its expansive lyricism this music provides a song of impassioned dramatic effect, and it, too, is published for both high and low voice.

A SONG FROM 'RAMUNTCHO' IS PUBLISHED SEPARATELY

ONE of the outstanding solo numbers in Deems Taylor's opera, 'Ramuntcho', produced last Winter in Philadelphia, is the 'Ave Maria'. It is now published separately by J. Fischer & Bro.

This song, which appears in the third act of 'Ramuntcho', has the traditional Latin 'Ave Maria' text, and as divorced from the framework of the opera it is still a peculiarly effective solo for either church services or recital programs. The melodic contour is significantly shaped and a liturgical chasteness of style is consistently maintained. The range is from the E of the first line of the staff to the G above the staff.

SONATA FOR PIANO BY AARON COPLAND

THE Piano Sonata by Aaron Copland that had its first performance in Buenos Aires last October, with the composer as the performer, is now published by Boosey & Hawkes. This work was commissioned by Clifford Odets.

The sonata consists of three fairly extended movements, the two outside ones being the most arresting. All three are marked by the frequent changes of rhythm that produce the restless effect characteristic of the utterances of most modernistic composers, a device that Cyril Scott was the first to exploit in an exhaustive manner and one that creates a certain fluidity which can be singularly effective. The harmonic scheme is couched in the language of the present-day harmonic emancipation, but

there is underlying consistency in it and there is a mellowness of treatment that removes it far from the field of experimentation.

A gratifying symmetry of proportion is maintained throughout every movement, while the thematic material of most pronounced individuality lies in the opening Molto Moderato movement and in the closing Andante Sostenuto, which achieves an elegiac eloquence of impressive character. The middle movement is a contrasting Vivace. The music is essentially pianistic in the technical sense that it makes demands upon all reaches of the keyboard impartially.

MANY PIANO NOVELTIES PUBLISHED BY MARKS

RECENT additions to the "Contemporary American Composers" library of piano compositions published by the Edward B. Marks Music Corporation include pieces by Edwin J. Stringham, Bernard Wagenaar, Lewis Slavit, Marco Frank, a Vienna composer now living here, and Dora Pearl-Mann, a native of Leningrad, who is also a resident of New York now.

Of these novelties the compositions by Mr. Stringham and Mr. Wagenaar are of the most extreme modernistic idiom. Mr. Stringham's Three Pastels are contrasting little mood pictures of piquant effect, from one to one and a half pages long, the first being so free rhythmically that no time signature is given. The Wagenaar Ciacona has probably the most austere subject yet used for a composition of this classification, but with all its dissonance it is developed through a short set of adroitly contrived variations to a climax of effective brilliance.

Another essentially brilliant piece is the 'Prologue Extatique', by Marco Frank. This is an elaborate composition of opulent color and surging melodic power for a pianist's holiday, and in the same classification to a certain extent is the 'Vision Victorieuse' by Miss Pearl-Mann, which, too, achieves orchestral sonorities. As for Mr. Slavit's 'An American Country Dance', it is another ingeniously conceived and written expression by this young American composer of healthy, wholesome American life in its spontaneous and exuberant manifestations.

HEIFETZ EXTENDS LIST OF VIOLIN TRANSCRIPTIONS

WITH the issuance of seven more numbers Jascha Heifetz has increased his list of arrangements and transcriptions for violin and piano published by Carl Fischer to the impressive figure of forty-seven. The seven recent additions are: 'Masks', from 'Romeo and Juliette', by Prokofiev; the Forlane from 'Le tombeau de Couperin' and 'Valse nobles et sentimentales', Nos. 6 and 7, by Ravel; the Scherzo from Mendelssohn's 'Midsummer Night's Dream'; 'Golliwogg's Cakewalk', by Debussy; 'Huella', by J. Aguirre, and 'Ao pé da fogueira' (Preludio 15), by F. Valle.

These transcriptions are all wrought with the authoritative skill and judgment that marked all those that came before. The penetrating insight into the best violinistic effectiveness born of long experience as a master performer has again been a controlling factor in the making of these. They enrich further the existing solo repertoire of the violinist in a noteworthy manner.

SONATA FOR CELLO AND PIANO WRITTEN BY HERBERT INCH

AS Number Eight in the series of Publications of the Music Department of the American Academy in Rome a Sonata for cello and piano by Herbert Inch has been brought out by Carl Fischer. This is a three-

movement work of traditional dimensions, but marked by pronounced individuality both of melodic conception and of treatment.

Of the three movements the opening Allegro Vivace is the most unconventional in the character of its themes and, by the same token, it is somewhat austere. But there is rugged strength in it, and here, as elsewhere, the writing is expertly done for both the cello and the piano. The lyrical Adagio, with its warmly colorful piano part, is conspicuously imaginative and creates a tangible mood. As for the last movement, it is an Allegro Scherzando that has a gigue-like character notwithstanding the fact that it is written in five-four time, and it is developed to an effectively climactic ending. L.

NEW MUSIC RECEIVED

For Four-Part Mixed Chorus, Secular:

'Night Song', by Frances Harley. 'The Sky Is Up Above the Roof', by Bernard Fitzgerald. 'Up-Hill', with soprano solo, a spiritual allegory, by W. A. Goldsworthy, text by Christina Rossetti. 'Rise, Men Courageous', a march triumphant, by Wilbur Chenoweth. 'Innsbruck, I Now Must Leave Thee', by Heinrich Isaac (15th-16th centuries), arr. by George Howerton. 'As Torrents in Summer', from Elgar's 'King Olaf', published separately. 'The Nightingale', old Hungarian round, and 'Ica's Castle', Czechoslovakian folksong, arr. by Frances Harley and Walter Aschenbrenner. 'Kerchief Song', 'Dancing at the Fair' and 'No, They Say', three Hungarian folksongs, and Hungarian Dance Song (Czardas), arr. by Feris Leyhar and Walter Aschenbrenner (C. Fischer).

'A Flower of Memory', by Charles Gilbert Spross (John Church: Presser). 'Song of Mothers', a mothers' day anthem, by W. R. Voris (H. W. Gray).

'Song of the Meadow Land', a Russian war song, by Leo Knipper; 'At Parting', a modern Russian song by Vladimir Zakharoff; 'At the Gates', with soprano, alto and tenor solos, a Russian folksong, and 'Ekli Lapti', a Russian song, all transcribed by Gregory Stone (Witmark).

'Yonder! Yonder!', with tenor, or soprano, solo, Russian folk-melody arr. by Samuel Richards Gaines (Ditson).

'Gopak' (Russian Dance), by Moussorgsky, and 'Open Thy Heart', by Bizet, arr. by Henri Elkan, with English texts by Flora Robles (Elkan-Vogel).

'It Was a Lover and His Lass', by Robin Milford, text by Shakespeare, with tenor, or soprano solo (Oxford: C. Fischer).

'The Crows' Picnic', by A. Louis Scarmolin (Mills Music).

For Four-Part Men's Chorus, Secular:

'The Horseman', by Bernard Fitzgerald. 'Precocious Piggy', by Frank La Forge, text by Thomas Wood (C. Fischer).

'Song for Today', by Robert Elmore, text from Shakespeare's 'Julius Caesar'. 'The Troika', Russian sleighing song, by Fay Foster, arr. by Henry P. Cross. 'The Last of May', by Brahms, arr. by Harvey Enders (J. Fischer).

'My Jean', by William S. Nagle, poem by Burns. 'The Arkansas Traveler', freely arr. by Robert Elmore (Ditson).

'I Love Thee', by Beethoven, arr. by Nicola A. Montani (Elkan-Vogel).

'The Birch Tree', Russian folksong, transcribed by Gregory Stone (Witmark).

'Come Along and Dance', by Noel Pennington, arr. by Leopold Lamont (Broadhurst: C. Fischer).

'Ah'm Gwine to No'folk', melody on three tones, by Gustave L. Becker. 'Fog', by Louise Phebe Stone, with a Carl Sandburg text (H. W. Gray).

For Four-Part Women's Chorus, Secular:

'Fugitive Rhymes', by William J. Kraft, text by Normal R. Gale. 'The Arkansas Traveler', arr. by Gena Branscombe (J. Fischer).

'The Cuckoo Clock', Czechoslovakian folksong harmonized by M. Schneider Trnavsky, arr. by Raymond Allyn Smith and Walter Aschenbrenner, with soprano solo (C. Fischer).

'Prayer for Song', by Gena Branscombe (Ricordi).

For Three-Part Women's Chorus, Secular:

'The Handsome Knight', by Charles Loret, arr. by George H. Pickering. 'Sweetly Jest'ing', by J. A. Perti (17th-18th centuries), and 'Have Mercy, Oh Cruel One', by Luigi Manzoni (ca.1700), arr. by Ruggero Vené (Ricordi).

'Open Thy Heart', by Bizet, arr. by Henri Elkan (Elkan-Vogel).

'The Little Sandman', German folksong, and 'Roundelay', based on the piano piece, 'Star of the Sea', arr. by Frances Harley and Walter Aschenbrenner. 'Czechoslovakian Lullaby', arr. by Raymond Allyn Smith and Walter Aschenbrenner. 'May Night', by Palmgren, arr. by L. E. Watters. 'Red Rosey Bush', Appalachian Mountains folksong, arr. by Victor Young, choral arr. by Edward S. Breck (C. Fischer).

Three New Organ Solos

CHORAL PRELUDE on the tune, "Watchman"—T. TERTIUS NOBLE

MARCHE PASTORALE (Shepherds' March)—PIETRO YON

ARIOSO (Thanks Be To Thee)—G. F. HANDEL
arr. Channing Lefebvre

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BOOKS: Essays, Biographies and Technical Works Issued

Essays on Creation of Art Issued

Three valuable essays on the creation of various arts by authorities in their respective fields, and two critical commentaries on the essays are included in a small volume, 'The Bases of Artistic Creation' (New Brunswick, Rutgers University Press.) The opening essay, by Maxwell Anderson, deals with literature, more particularly with writing for the theatre. The second is a discussion by Roy Harris of the essentials of composing. Rhys Carpenter is the author of the third, concerned with the fine arts of sculpture and painting. The commentaries are by Joseph Sloane, on painting, and Oscar Thompson, on music.

Each of the essayists approaches his question from a different angle and whether any has actually answered the problem of just what is the bases of artistic creation, is a matter of opinion. Mr. Anderson speaks entirely from the personal view, explaining his belief in the theatre practically a religion, a spiritual world wherein man may better himself. His creative impulse, therefore, is the uplifting of mankind. Mr. Harris believes music springs from man and its inspiration is from human experience and emotion translated into traditional forms of composition. He states that although each artist breaks with tradition to some extent, he is actually adding to the sum tradition in so doing. Mr. Carpenter argues that it is the style, a compound of environment and tradition, which creates great artists; that painting and sculpture have come to the end of their cycle because there are no longer any technical problems to be mastered, and it is the search for technical mastery which evolves great art. Each of the essays is provocative and well worth the reading to anyone concerned with the creative arts. Mr. Sloane and Mr. Thompson have both written admirable analyses. K.

Foster and Schubert for Children

In 'Stephen Foster and His Little Dog Tray' Opal Wheeler has treated the life of the composer of 'Old Folks at Home' in a singularly entertaining manner for children. The picturesque background of his childhood and the influence upon him of the Negroes' songs, his close companionship with his older brother, Mit, the unfolding of his melodic gift, the helpful interest of the celebrated minstrel, E. P. Christy, and his romance and marriage are all described in a manner designed to appeal readily to youthful readers. And thirteen of the composer's best-known songs are given with easily playable piano accompaniments.

The same author and Sybil Deucher are the collaborators on another in their series of musical plays for children, entitled 'Curtain Calls for Franz Schubert'. This is a charming little play tracing Schubert's life from his childhood up and introducing excerpts from his songs and instrumental music at appropriate moments. It is laid out in three acts, and there

are more than twenty speaking parts. This little play is an excellent medium, one of peculiar appeal, through which to acquaint children with Schubert's life and personality and to stimulate desire in them to become more familiar with his work.

Both of these books are picturesquely illustrated by Mary Greenwalt. They are published by E. P. Dutton & Co. C.

'Play the Piano for Pleasure'

The book, 'Playing the Piano for Pleasure', by Charles Cooke, is a book by an enthusiastic amateur pianist addressed to other amateur pianists, offering to those who studied the piano in youth and then gave it up a master plan for taking it up again without a teacher, and to those who seek a teacher advice as to how to find one. The author, who is a writer by profession, has made piano playing his hobby for many years, and he has obviously pursued it in an intelligently systematic manner, intent upon learning how to extract the last grain of musical satisfaction from it.

The first section of the book, 'Goals', deals with the place of music in the life of the amateur, while the second, and major, section, 'Means', is devoted to the practical problems of piano playing. One of the first practical suggestions given is how to subdivide the daily hour among Repertoire, Technique and Sightreading, and then specific outlines of repertoire are offered, ranging from the classics to Scriabin. Quoting a surgeon to the effect that a broken arm or leg, if it is correctly set, becomes strongest at the point of the fracture, the author proceeds to refer invariably to the especially difficult spots in pieces as the "fractures".

As he goes along he peppers his pages with pertinent advice and suggestions that he has acquired from interviewing or reading the writings of concert pianists, and he gives in minute detail the condensed results of his own practicing experiences as formulated in a highly concentrated system for squeezing the utmost benefit out of limited time available for the instrument. Various technical problems are scrutinized for ways of solution and exercises that he has found particularly efficacious are given. Certain compositions of Bach, Beethoven, Chopin, Mendelssohn, Liszt, Grieg and Debussy, with their "probable fractures", are discussed in detail and there is a useful chapter on sight-reading.

In short, the author writes with such contagious enthusiasm and supplies so many profitable suggestions to his fellow-amateurs that his book should prove a source of irresistible inspiration to them. It is published by the house of Simon and Schuster. C.

Abbott's 'Listener's Book of Harmony'

Of the utmost timeliness is 'The Listener's Book on Harmony' by Lawrence Abbott, a book meant not only for serious students but also, and with perhaps special point, for "those vast numbers of people who get an immense amount of pleasure out of music purely as an avocation, without pretending a technical knowledge of its intricacies, whose enjoyment spans such varied pleasures as singing 'Down by the Old Mill Stream', playing Chopin nocturnes and listening to Toscanini".

Mr. Abbott has compressed a vast amount of pertinent information for the uninitiated within the two hundred or more pages of this book, and inasmuch as he has placed himself on the same level with those readers and

chats with them in a refreshingly colloquial manner without giving the slightest suggestion of talking down to them, he has succeeded in making every page so vivid that it lures the reader on to the next. As an instance of his manner of approach, he suggests that a certain method of chord treatment should be called the "Mary had a little lamb" technique because wherever the melody goes the same chord is sure to follow. And then he finds an example of this style in Debussy's 'Minstrels'.

Some of the chapter titles in themselves indicate the treatment, as, for example, 'The Seven-Storeyed House of Chords', dealing with the 'tenants' of the different floors of the scale and their triads, 'When Four Notes Get Together—Seventh Chords', 'A Stormy Seventh', 'Linking Chords into Sevenths and Punctuating Them', 'The Art of Musical Voyaging—Modulation', and 'Keys That Are Related—Sisters and Cousins and Aunts'. Then at the end come two enlightening chapters on 'Harmonies of the Great Composers' and 'Trends of Modern Harmony'.

This book is a priceless boon to the music-loving layman, as well as the students. The Theodore Presser Company publishes it. C.

Songs of 'Let's Stay Well'

The collaboration of Ada Richter for the music and Lysbeth Boyd Borie for the texts has resulted in a book of songs entitled 'Let's Stay Well!', a collection of songs designed to inculcate basic principles of health in children through the medium of singing about them. There are fourteen songs in all, each driving home some special point. 'Chew Chew Train', for instance, stresses the necessity of eating slowly and 'Sneezy Wheezies Again!', the danger of playing in the rain, while 'Just Soap-singing' sets forth the alleged joy of washing the hands often. Other self-indicative titles are, 'Sleep-A-Lot Land', 'Fresh Air in Your Tires!' and 'Tooth Brush Drill'. The book is published by the Theodore Presser Co. C.

The Art of Conducting

In 'The Baton in Motion' Adolph W. Otterstein offers a photographic presentation of the technique of conducting together with material to which to apply the basic rules given. Many pictures are used illustrating the various types of beat and conducting problems, while the examples given are long enough to offer the student satisfactory practice in mastering the principles, with the aid of records or a pianist.

Following general suggestions in regard to holding the baton, the purpose of the baton and flexibility of the arm, conducting directions are set forth for the two-beat measure, the cut-off, the fermata, the three-beat, four-beat and six-beat measures, the divided two-beat, three-beat, and four-beat measures and the five-beat measure.

ure. Then a special section is devoted to conducting vocal music, with well-chosen choral material given, and a page is assigned to the particular use of the left hand.

This is an exceptionally useful and helpful book on the little-understood art of conducting and an eminently readable and inviting one. While it is intended primarily for students at the higher institutions of learning it is designed in such a way that it is by no means beyond the comprehension and practical application of secondary school students. Carl Fischer is the publisher. C.

Salzedo Ensemble Plans Summer

The Salzedo-Le Roy-Scholz-Salzedo Ensemble made three extended tours appearing in nineteen states during the Winter season. On June 22 Carlos and Marjorie Call Salzedo resumed their courses in the Summer Happ Colony, Camden, Me. René Le Roy, flutist, is dividing his Summer between vacation and teaching at the Casadesus Music School in Great Barrington, Mass. Janos Scholz, 'cellist, will spend the Summer in Katonah, N. Y., and Princeton, N. J., where he is a member of the faculty of the Westminster Choir School.

HERBERT GRAF FORMS 'OPERA PRODUCTIONS'

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Dr. Herbert Graf of the Metropolitan Opera Association has founded the Herbert Graf Opera Productions, an organization with the dedicated purpose of assisting in the development of local opera in every community in the country having the essential material.

In the opinion of Dr. Graf there are today at hand all the opportunities for the development of local opera in hundreds of communities from coast to coast. To help overcome this situation, the Herbert Graf Opera Productions will undertake to centralize and coordinate all the means available in the group or community.

Ceo Plays for Red Cross Benefit

WHEELING, W. VA., July 6.—Clara Ceo, pianist, was heard recently at a benefit concert for the American Red Cross in the Fort Henry Club Ballroom. Appearing with her were Diana Dipson Papulias, violinist, and Theodore Baar, 'cellist. They played works by Beethoven, Franck and Brahms.

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Chas. M. Clark

In the Academy of Vocal Arts Production of the Nicolai Opera (Left to Right), Jane Foltz, Mrs. Page; Valfrido Petacchi, Mr. Page; John Lawler, Falstaff; Blake Ritter, Ford; Lauretta Carver, Mrs. Ford; Frank Karian, Slender; (Front Row), Doris Blake as Anne; Walter Pfannenstien, Fenton

ACADEMY PRODUCES 'MERRY WIVES'

Vernon Hammond Conducts Philadelphia Vocal Arts School Production of Nicolai Opera

PHILADELPHIA, July 6.—A well-organized, colorfully staged and costumed, and enjoyable at fresco production of Nicolai's melodious opera, 'The Merry Wives of Windsor', with Vernon Hammond as an able conductor and Benno Frank as stage director, was presented by the Philadelphia Academy of Vocal Arts on June 24 in an attractive sylvan setting on 'Faraway Farm', Haverford estate of Mr. and Mrs. Clarence A. Warden, Mrs. Warden being president of the Academy. Given for the benefit of the American Red Cross, the performance, the first of the Nicolai work in this area for many years, greatly entertained a substantially-sized audience and there was generous applause for all concerned. The opera was sung in English—the text based on the translation by Arthur Fleischer and Mabel Burt.

The members of the cast gave an excellent account of their vocal and histrionic attainments. John Lawler proved an effective Falstaff; in singing and action Lauretta Carver and Jane Foltz pleased as Mistresses Ford and Page; the parts of Ford and Page were capably taken by Blake Ritter and Valfrido Petacchi. Doris Blake as Ann Page and Walter Pfannenstien as Fenton, are to be credited with quite acceptable impersonations and Karl Sittler as Dr. Caius and Frank Karian as Slender encountered their responsibilities commendably.

Other parts enlisted Thomas Glennon, John Rejebian, Helen Toussaint, Miriam Browder, Ralph Boericke, Gideon Boericke, Jr., H. B. Barton, and Warren W. Worden. The chorus, consisting of singers from the Academy of Vocal Arts and the studios of Mary Bray and Dorothy Darr Morgan, did good work and there was a ballet, prepared by Josephine Petts. Accompaniments engaged a large orchestra which accomplished a gratifying reading of the Overture and other instrumental passages under Mr. Hammond's leadership. W.E.S.

Stradivarius Quartet Joins Faculty of Boston University

BOSTON, July 10.—The Stradivarius String Quartet has been added to the faculty of Boston University's college of music, and will teach several courses on the music curriculum beginning in September. The quartet

will participate in a new course in the history of the string quartet, and a series of six illustrative concerts will be given. Karl Geiringer, professor of the history and theory of music, and Dean Meyer, will give the lectures. Wolfe Wolfsohn, leader of the Quartet, will give a special new course in ensemble.

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New York Studios

The piano department of the Clio Club of Roselle, N. J., under the direction of Ethel Glen Hier, gave a recital of ensemble pieces in the YMCA in Elizabeth, N. J., on June 3. Those heard included Cora Stevens, Elizabeth Fisher, Reba Dunn, Blanche Haines, Olive Ward, Edythe Knerr, Margaret Woodruff, Margaret Manvel, Elizabeth Bradshaw, Lily Fearn, Ellen Joslin, Blanche Updegraph, Margaret Waller, Helen Neubeck, Edith Crooke, Pauline McDowell, Marguerite Mueller, Louise Unglaub, Dorothy Foucher, Marion Olson and Helen Storms. Pupils of Miss Hier gave a recital in the same auditorium on June 10. Taking part were Alfred Siegel, Teddy Prochazka, Alice Holland, Patsy Joslyn, Joanne Hall, Jayne Thompson, Larry De Cesare, Patricia Turner, Mildred Gillikin, Betty Prochazka, Richard Wahl, Richard Casper, Jaquelin Engel, Constance Saylor, Lynn De Cesare.

Harp pupils of Mildred Dilling gave a recital at the residence of Mr. and Mrs. Joseph B. Thomas, New York, on June 18, assisted by Edith Sagul, flute, and Ruth Havner, piano. Harpists taking part were Joan Adler, Elizabeth Ann Cooper, Lois Engstrom, Olive Fanelli, Bertha De Cray, Diana Jane Thomas, Mary Elizabeth Davis, Marion Perley, Geraldine Ruegg and the Mildred Dilling Harp Ensemble.

Mary Dancy, contralto, pupil of Leon Carson, gave a song recital recently at St. Mary's Academy, St. Mary's, Md. Mary Polynack, soprano, was soloist in Hartford, with the combined Ukrainian choruses of New Jersey, New York and Hartford, also in the auditorium of the Peter Stuyvesant High School, N. Y. Mildred Hohner has been engaged as soloist at the Community Church, Rockaway point, L. I. Marion Charles gave a recital for the Monday Club of Passaic, N. J. Robert Crosson, tenor, received one of the honor rewards in the junior class of the recent auditions of the Griffith Music Foundation in Newark, N. J. Mr. Carson's studio is remaining open until Aug. 15, and will reopen for the Winter season on Sept. 15.

Pvt. Stewart Churchill, tenor, of the U. S. Army, pupil of John Alan Houghton, is playing one of the leading roles in the Irving Berlin musical, 'This Is the Army', which opened recently on Broadway.

Charlotte Harris and Benito Lopez, pupils of Ernesto Berumen, pianist and teacher, gave two successful recitals at the La Forge-Berumen Studios on May 31 and June 7. Miss Harris offered works by classical and modern composers. Master Lopez, nine-year-old pianist, gave an excellent account of himself in a recital assisted by Jane Bradbury, soprano; and Paul Bosan, baritone, with Beryl Blanch as accompanist.

Gene Shove Palmer, soprano, pupil of Fleeda Alberti Speth, gave a recital in Mme. Speth's studio on the afternoon of June 11. Ellen Swanson, soprano, was heard the following day. Madeline Thorpe, soprano, has been engaged as soloist in the Christian Church of Bay Shore, L. I.

Lorraine Boe Sings at Mayville Teachers College

MAYVILLE, NO. DAK., July 10.—The music department of Mayville State Teachers' College presented Lorraine Boe, soprano, in recital on May 12, in the college auditorium. Miss Boe

who is a pupil of Silvia Bagley, was assisted at the piano by Hans J. Lee. Margaret Morey furnished the flute obbligato for Miss Boe in Benedict's 'The Wren'. The program also contained arias by Gounod and Delibes. On May 14, Miss Bagley directed the Mayville College Community Choir, an organization of seventy-five voices. The program was made up of compositions by Christianson, Schubert-Wilson and Louis W. Curtis.

M. M.

Works by Juilliard Graduates Heard

A concert of original orchestral compositions by Graduate School Students from the classes of Frederick Jacobi and Bernard Wagenaar was given at the concert hall of the Juilliard School of Music on the evening of May 14. The program included a Concert Overture by Miriam Workmas; a Fantasia on a Plain Song Theme by Louis Gehrm; a Concerto for two pianos and orchestra by Norman Dello Joio; Leonard Rapner's Symphony No. 1; and Herbert Hausrecht's 'Story of Ferdinand'. The performances were conducted by students of the school, including Francis Madiara, David McNaughton, Igor Buketoff, Frederick Prausnitz and Constantin Callinicos.

Samoiloff Pupil Wins Bowl Contest

LOS ANGELES, July 9.—Market Phelan, pupil of Lazar Samoiloff, won a contest among eighty-six of California's women singers and will appear in the Hollywood Bowl on July 15 as soloist with the Los Angeles Symphony under the baton of Albert Coates.

Mrs. H. H. A. Beach

Composer-Pianist

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Obituary



Percy Rector Stephens

Percy Rector Stephens, one of New York's most prominent voice teachers for the past thirty-five years, died at his home on June 16, after a long illness. The immediate cause of his death was complications following an attack of pneumonia. He was sixty-five years old.

A native of Chicago, he was born there on Sept. 24, 1876, the son of Henry and Rhoda Celestine Comstock Stephens. He received his general education at Notre Dame, where he also studied violin and composition. His first singing lessons were with Luman A. Phelps and Thomas Taylor Drill in Chicago, and he later studied with Victor Harris in New York and Victor Capoul in Paris.

In 1907, he opened a studio in New York and quickly became a highly popular teacher. Among his best known pupils were Reinald Werrenrath and Paul Althouse. He had also taught Dan Gridley, tenor; Lucy Isabelle Marsh, Lucy Gates, Marcia Van Dresser, and Jeannette Vreeland, who subsequently became his third wife. Ex-District Attorney Thomas E. Dewey won a scholarship with him while he was conducting a master class at the Chicago Musical College, and later married Mr. Stephens's secretary, Frances E. Hutt, who had also been one of his pupils. Mr. Stephens had also conducted master classes in Denver, St. Louis and several California cities.

Apart from his teaching, Mr. Stephens was much interested in furthering the interests of the voice teaching profession. He was one of the founders of the American Academy of Teachers of Singing and a former president of the New York Singing Teachers Association. In 1913, he founded the Schumann Club, an organization of women's voices. He was the author of a book on anatomy as applied to the organs used in singing. His first wife was the composer Edna Rosalind Park and on her death he married her sister, Gertrude. Twin sons were born of the second marriage, which was later terminated by divorce. On Sept. 14, 1921, he married Miss Vreeland, who died in 1939.

Major Edward Geoffrey Toye

LONDON, June 20.—Major Edward Geoffrey Toye, conductor, composer, impresario and, since 1940, on the board of censorship of the BBC, died here recently. Major Toye was born in Winchester where his father was housemaster at Winchester College, on Feb. 17, 1889. He was educated at Winchester and at the Royal College of Music, here. He conducted at

several London Theaters and after the first World War, in which he served in the Infantry and the Royal Flying Corps, led with the Beecham Opera Company, the Royal Philharmonic Society and the D'Oyly Carte company. He produced opera at the 'Old Vic' and Sadler's Wells and organized the Lloyd's Choir. He was also for a time managing director of the Royal Opera at Covent Garden. His compositions included songs, a symphony and two ballets which he wrote for Sadler's Wells.

Fred L. Ryder

CHICAGO, July 10.—Frederic L. Ryder, since 1904 a member of the Cable Piano Company, died suddenly of a heart attack on July 7 while on his way to work. Mr. Ryder, a pianist, organist and composer, was an outstanding figure in the music world as well as in the music industry. He was, to a great extent, responsible for the rise of many present-day concert and operatic, as well as radio and screen stars. He, perhaps more than any other man, did more to promote the Mason and Hamlin piano in Metropolitan Chicago. He was a past president of the Chicago Piano and Organ Association. Mr. Ryder was born in Hudson, N. Y., on Aug. 15, 1866. He is survived by his wife, Clare, and a sister-in-law, the pianist Theodora Sturkow-Ryder. Funeral services were held on July 9 in St. Paul's Episcopal Church. The remains were cremated.

Dr. Felix M. Gatz

SCRANTON, Pa., June 25.—Dr. Felix M. Gatz, head of the music department of Scranton University and founder of the Philharmonic and Opera Guild here, died on June 20, following a heart attack. He was fifty years old.



Dr. Felix M. Gatz

Dr. Gatz was born in Berlin and was educated at the Universities of Berlin and Heidelberg. He had conducted opera in Lübeck and the Bruckner Cycle for the Berlin Philharmonic for ten years. Coming to the United States in 1934, he was a member of the faculty of Duquesne University until 1936, of New York University, 1936-1937, and in the latter year came to Scranton. He is also said to have taught at the University of Vienna. He was the author of a work on Musical Esthetics. He is survived by his widow, the former Lura Stover, a concert soprano.

Jessie Bond

LONDON, June 20.—Jessie Bond, one of the two surviving members of the original Savoy Opera Company and who first sang the role of Hebe in 'Pinafore', died at her home in Worthing, Sussex, on June 17. She was eighty-nine years old.

Miss Bond had a long career before the British public and had also sung in Gilbert and Sullivan works in the United States. She was born in Camdentown, London, Jan. 10, 1853, the daughter of a piano maker. Her first public appearance was as a pianist in Liverpool. At seventeen she joined a local choral society and shortly after married the conductor, a man named Schotländer, but was granted a divorce in a few months.

Being heard by the eminent British tenor, Santley, arrangements were made for her to study with Manuel Garcia at the Royal Academy of Music here. In 1878, the elder D'Oyly Carte heard her sing and offered her the role of Hebe in the forthcoming production of 'Pinafore' at the Opéra

TRAUBEL CLOSES SEATTLE COURSE

Brings Schultz Artist Series to Completion—Many Local Ensembles Heard

SEATTLE, June 10.—Cecilia Schultz brought her Greater Artist Series to a brilliant close, with the appearance of Helen Traubel on May 1. Mme. Traubel's admirable technique and authoritative musicianship were apparent. Coenraad V. Bos accompanied.

Local ensembles which have been heard in recent programs are Philomels, Treble Clef, Orpheons Women's groups, led by R. H. Kendrick, Edwin Fairbourne and Arville Belstad, respectively.

The Fifty-second annual Spring concert of the Norwegian Male Chorus, August Werner, director, was a benefit for the United States-Norwegian War Aid. The Svea Male Choir, led by C. H. Sutherland, gave its thirty-seventh annual concert recently.

The annual meeting of Seattle Junior Programs was held and

Comique. It is said that she was so nervous about speaking lines that she begged Gilbert to eliminate all the dialogue written for the role and this was done. Her weekly salary was three pounds sterling, about \$15. She sang next the role of Edith in 'The Pirates of Penzance' at its first real production at the Fifth Avenue Theater, New York, on Dec. 31, 1879. (It had been given a slipshod copy-right performance at Paignton, England, the previous afternoon.)

After her return to London she sang in 'The Pirates' for 400 nights at the Opéra Comique, and on April 25, 1881, created Lady Angela in 'Patience'. It was during the run of this work that the company moved to the new Savoy Theater. She subsequently appeared in the title role of 'Iolanthe' at its first production, and all the remaining works of Gilbert and Sullivan until the hiatus in their friendship. These included Lady Blanche in 'Princess Ida', Pitti Sing in 'The Mikado', Mad Margaret in 'Ruddigore', Phoebe Meryll in 'Yeomen of the Guard' and Tessa in 'The Gondoliers'. She did not sing in the last two works of the pair, 'Utopia Limited' and 'The Grand Duke'. She left the stage on her marriage to Lewis Ransome in 1899.

Arthur Pryor

WEST LONG BRANCH, N. J., June 20.—Arthur Pryor, band leader and solo trombonist, for many years a member of Sousa's Band, died here at his home on June 18, as the result of a stroke suffered several days previously. He was seventy-one years old.

Pryor was born in St. Joseph, Mo., Sept. 22, 1870. His father, Samuel, was a gifted musician and, according to his son, "could play every instrument". He was the founder of the original Pryor's Silver Cornet Band and began teaching his son the valve

Arthur Pryor

trombone at an early age and caused him to learn the slide trombone, bass drum, cornet, alto horn, bass viol and the piano. While still in his 'teens,

Mrs. John P. Patten was elected president. Reports indicated a very successful season with an estimated attendance of 16,000 children. Four productions were presented, with two performances of each.

A capacity audience greeted Egon Petri, pianist, upon his first visit to Seattle recently. It was the final number on the series of the Associated Women Students of the University of Washington.

Another pianist, Robert Casadesu, concluded the Ladies Musical Club series on April 13. Dorothy Maynor on April 17 repeated her success of last year. The appearance of Frances Aranyi, Concert Master of the Seattle Symphony, to play the violin obbligato to Mozart's Aria, 'L'amero saro costante', lent added interest. Arpad Sandor was the accompanist.

NAN D. BRONSON

Curtis Quartet Returns to Maine

The rationing of gasoline and tires notwithstanding, the members of the Curtis String Quartet have decided to continue their warm-weather concert series at Rockport, Me. Again this Summer they will be heard in regularly-scheduled recitals in Captain Eell's Boat Barn.

Arthur Pryor was playing the trombone in the Far West and John Philip Sousa, hearing of his ability, wrote him from New York, inviting him to join his band. Pryor accepted and remained with the organization until 1903, when, on the death of his father, he assumed the conductorship of Pryor's Band. While with Sousa, he made four tours of Europe, where his technique excited wonder, especially among the trombonists of the German military bands. His first concert of the reorganized Pryor's Band took place at the Majestic (now the Park) Theater in New York, Nov. 15, 1903. From that time on, his band was a rival to that of Sousa. It played for nineteen Summers at Asbury Park and for ten years at the Royal Palm Park in Miami, Fla. Between 1904 and 1909, it made six transcontinental tours, and also was heard at Luna Park, Coney Island, made numerous recordings and played over the radio. Mr. Pryor's published compositions include over 300 works. He is survived by his wife, the former Maude Russell, whom he married in 1895, and two sons, Arthur, Jr., bandsman and advertising executive, and Roger Pryor, orchestral conductor and actor.

Eleanor Smith

MIDLAND, MICH., July 1.—Eleanor Smith, founder and for forty-three years director of the music school of Hull House, Chicago, died here on June 30. She was eighty-four years old. She was born in Atlanta, Ill., June 15, 1858, and was taken to Chicago when a child, studying music there and later practising as a teacher of singing. Besides her work at Hull House she was active in collecting and arranging folk songs, also in promoting an original system of music teaching.

Helene Zimerman

Helene Zimerman, pianist, wife of Paul Schiff, well-known manager for some of the world's most famous concert artists, died on July 7, just a year after her arrival in New York. Mrs. Schiff was a pupil of James Kwast and Carl Friedberg and had appeared with leading European orchestras as well as chamber music organizations and in sonata recitals with Felix Berber. She left Germany in 1933 and made her home in Paris until coming to the United States in 1941.

YOUNG IMPRESARIO PLANNING YOUTH CENTER

Barn Opera on Six-Acre Tract to Be Nucleus for Non-Profit Cooperative Venture — Celia Merrill Hopes to Establish Colony of Creative Artists

BARN theatres are always a sign of Summer, and now we have the barn opera, a new variety of rusticated culture, which is a sign that Celia Irene Merrill is back home on the farm again in Michigan.

Miss Merrill is a very serious, determined and talented person in addition to being a blonde, beautiful and twenty-four. She hardly looks like the farmer's daughter, nor does she look like a violinist, conductor, composer, stage manager and impresario. One might easily mistake her for a cafe society rug-cutter, rather than the charming apostle of a youthful "build your own opera" movement. As for Michigan—

There's a large air-conditioned barn on a farm near a village called Bloomfield Hills, fifteen miles outside Detroit. Nearby is a tract of six acres. The barn is now a storage plant for apples, and the six acres are soon to be planted with potatoes, but both places are to become storehouses of culture, according to Miss Merrill's plan. In fact, the apple barn already has been in service for two Summers, serving as a theatre for production of symphony concerts, opera and spoken drama. It is known as the Will-o-Way Play House.

Soon the barn will be reconditioned for its third cultural season, for Miss Merrill has just completed her studies on a three-year fellowship in conducting at the Juilliard Graduate School. Incidentally, she was the only feminine student so honored in the last decade and only the third in the history of the school. Just before leaving Juilliard and New York, Miss Merrill kept in conductorial trim by directing the WNYC Orchestra, a WPA unit, in three broadcasts during April.

In her barn theatre this Summer, she will, as usual, direct a youth orchestra which she will assemble and train for concerts and operatic productions and plays. But it will be different this season, for Miss Merrill in the past has been in partnership with her brother, William Way Merrill, twenty-one, who was inducted into the army recently. Bill, as she calls him, was the producer and stage director at the playhouse, while Miss Merrill was the genius of the music department. Now she will have to carry on alone.

Plans Youth Center

Last year her full-length opera, 'The Ninth Minute', was given more than a dozen performances. As a whole, the Will-o-Way Play House has been a stimulating enterprise for the boys and girls who formed the orchestra, chorus, soloists and actors. There have, of course, been some established artists among them, Joseph Victor Laderoute, Gene Reynolds, Eddie Nugent, Jessie Royce Landis, Brenda Forbes and Beatrice Terry.



Ralph Ballantine Finishes a Mural

The theatre has been a success and has been highly commended by the music and drama critics of Detroit. But Miss Merrill has even more ambitious plans. Those six acres of land, given to her and brother Bill by her physician-farmer father, are to be the site of a permanent youth center operated on a non-profit, co-operative basis. Here she hopes to establish a colony of eager young Americans, bent on writing and producing their own operas, their own plays, their own music and their own orchestras. She hopes the colony will serve as an example and



Miss Merrill and a Friend in the Barn Theatre

that others will be developed throughout the country.

"Everybody said we were crazy when we started three years ago,"



The Director-Conductor: Celia Irene Merrill

Miss Merrill said. "But my brother and I made a go of it. Some think I am crazy to continue now when we have a war and when Bill is called for service. But there never was a time when music was needed more than now, and the urge to create something original is not to be retarded even during war."

"In our own way, the youngsters from the Detroit area who form the nucleus of our movement will carry on this year. We are looking for new one-act operas, and to start things rolling I am shortening my own opera into one act. But we are to do more than that. We will give many benefits for the Red Cross, Army and Navy funds and war movements. We will prove that our cultural youth movement has a place in war as well as peace."

FRANCES FORREST

WOMEN IN MAJOR ORCHESTRAS

National Music Council Survey Reports Feminine Musicians Engaged by All But Four Groups

THE National Music Council recently completed a survey of the number of women musicians engaged in the sixteen major symphony orchestras of the United States. Four of these organizations, the Boston Symphony, Cincinnati Symphony, Minneapolis Symphony and the New York Philharmonic-Symphony report that they have no women players, although the Cincinnati Symphony and the New York Philharmonic-Symphony engage women players for second harp when necessary.

The largest number of women musicians are in the Pittsburgh Symphony, which has seven playing violin, viola, 'cello and harp. Of these, two have been with the orchestra four years, one three years and three one year. The San Francisco Orchestra has five women players who sit at the violin, 'cello and harp desks. Two of these have been with the orchestra for fifteen years, one for seven years, one for five years and one for three years.

The National Symphony and the Indianapolis Symphony each have four women musicians. In the Indianapolis Symphony all these have been with the organization for five years. They play violin, viola, 'cello and celeste. The four women players in the National Symphony include a violinist, 'cellist, oboist

and harpist. The harpist has been with the organization for nine years, the violinist and 'cellist four years each, the oboist one year.

The Philadelphia Orchestra has a woman violinist, 'cellist and harpist, who have seen seven years, six years, and one years service, respectively. The Philadelphia Orchestra has had other women harpists for many seasons, however. Two women play in the Detroit Symphony, a violinist of three years service and a harpist of five.

Six orchestras have only one woman player each, the Chicago, Cleveland, Kansas City, Los Angeles, Rochester and St. Louis Symphonies. The Chicago Symphony has a woman horn player who has been with the organization for one year, and the Los Angeles has had a woman violinist for four years. The women players in the other four orchestras of this group are all harpists, and they have been with these orchestras for long periods, varying from nine to twelve years.

It is evident from the survey that during the season of 1941-42 there was no great necessity for replacing drafted men players with women.

Pasadena Bach Society Gives 'Phoebus and Pan'

LOS ANGELES, July 1. — The Bach Society of Pasadena, conducted by Richard Lert, gave 'Phoebus and Pan' delightfully in the beautiful Severance Gardens in Pasadena on May 24. A dance group directed by Letitia Innes added col-

or and grace to the scene. Lee Giomora, Frederick Barth, Thora Matthiason, Ruth Terry Koechig, James White and Julian Lieban sang the leading parts, accompanied by the harpsichordist, Ralph Linsley, and a string orchestra.

I. M. J.

NEW WORKS PLANNED BY BALLET THEATRE

'Helen of Troy', 'Tchaikovsky Trio', 'Romeo and Juliet' and Others Listed

The Ballet Theatre, now presenting a Summer season in Mexico City, has begun work in preparation for a series of new ballets by choreographers, including Leonide Massine, Michel Fokine, Antony Tudor and Anton Dolin.

Production plans call for the following works: 'Helen of Troy', based upon Offenbach's 'La Belle Hélène', with choreography by Fokine; 'Romeo and Juliet', to be staged by Tudor to the music by Delius; 'Tchaikovsky's Trio', Leonide Massine, choreographer; 'Petrushka', restaged by Fokine. Also planned are a Mexican ballet by Massine, a classic ballet by Dolin, and a revival of 'Coppelia' in a one-act version.

WELDING THE AMERICAS



Claudio and Mrs. Arrau Arrive by Plane in Buenos Aires



Mr. and Mrs. Emile Baume Encourage Their Daughter, Graziella, to Walk on Her First Birthday



Welcome Home! The Trapp Family Singers Are Greeted at Merion, Pa., after Their Second Transcontinental Tour, by the Two Younger Sisters and Brother, Johannes



Hanna & Hanna Arriving for an Appearance with the Albuquerque Symphony in New Mexico, Doris Doe (Center) Is Met by Pearce Rodey, President of the Symphony, and Two Members of the Board, Who Present Her with a Bouquet and Corsage



Irre Petine Is Surrounded in San Francisco by Boy Volunteers for Harvesting



Shura Cherkassky, Pianist, in Front of the Wilshire Ebell Theatre in Los Angeles



Mr. and Mrs. Frederick Jagel Are Welcomed at the San José Airport in Costa Rica by the Local Impresario, Ludovico Hurwitz (Right)



Robert Casadesu Plays Ball with His Sons—Jean, Fourteen, and Guy, Ten. Between Games He Supervises Their Piano Lessons at Their Home in Princeton, N. J.

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